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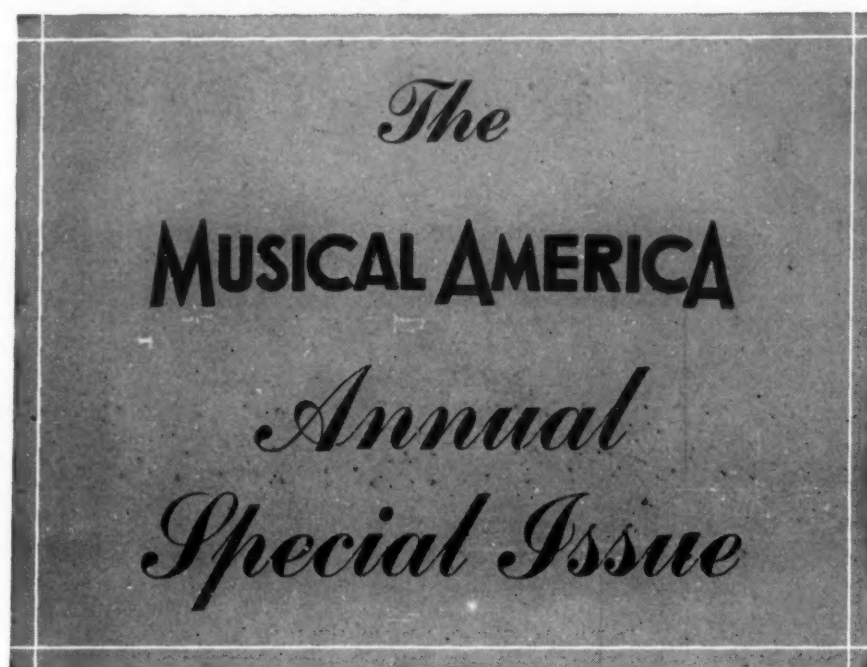
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# MUSICAL AMERICA

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# MUSICAL AMERICA

## MTNA to Convene In Boston

Association Will Hold Meeting in Conjunction with Other Music Groups

The Music Teachers National Association will hold its annual meeting in the Hotel Statler, Boston, from Dec. 30 to Jan. 2, Raymond Kendall, president, has announced. The Association will convene in conjunction with the National Association of Schools of Music, the American Musicological Society, the National Association of Teachers of Singing, the College Music Association and the American String Teachers' Association, these in shorter sessions.

Informal meetings will also be held with members of the Acoustical Society of America, the American Matthey Association, Delta Omicron, Mu Phi Epsilon, the National Federation of Music Clubs, the National Guild of Piano Teachers, the National Music Council, Phi Beta, Phi Mu Alpha Sinfonia, Pi Kappa Lambda and Sigma Alpha Iota.

Following President Kendall's welcoming address, a joint general session of MTNA, NASM and AMS will be held at which William Schuman of the Juilliard School of Music will be chairman of a discussion on The Training of Men and Women for Professional Music Life in America.

### Speakers Listed

On the discussion panel will be Howard Hanson of the Eastman School of Music, Harrison Keller of the New England Conservatory of Music and Donald M. Swarthout of the University of Kansas and president of NASM.

Another discussion led by George Dickinson of Vassar College and president of AMS on the same afternoon will be devoted to A Program of Studies in Music Literature for the Performing Artist. In the evening a concert by the Boston Symphony led by Serge Koussevitzky in Symphony Hall will be given for convention guests.

On the second day John H. Lowell of the University of Michigan will be chairman of a discussion on Teaching Basic Theory; Philosophy, Procedures and Objectives. Siebolt Frieswyk of the Griffith Music Foundation will lead the Community Music forum which has as its subject A Fundamental Community Music Program. Helen M. Hosmer of the Crane School of Music will be chairman of the School Music section. Luther Richman, State Supervisor of Music for Virginia will be the speaker.

Glen Haydon of the University of North Carolina will be chairman of the Musicology forum and Rowland W. Dunham of the University of Colorado will be chairman of the Organ and Choral Music discussion. That afternoon discussions will be held on Latin American Music, Music in

## Behymer Stricken

LOS ANGELES

LINDEN E. BEHYMER, beloved and legendary Los Angeles manager, became gravely ill, shortly after celebrating his 85th birthday on Nov. 5, and is now in a critical condition. His many friends throughout the nation wish him a speedy recovery.

To our readers throughout the world  
we extend a hearty Christmas greeting  
and best wishes for the New Year.

THE PUBLISHERS

Therapy, and there will be a meeting of the Council of State and Local Presidents of which Edith Lucille Robbins of Lincoln, Nebraska, will be the chairman and Mrs. Catherine C. Gleason, vice-president of the Omaha Music Teachers Association, the speaker.

Other forums on following days and discussions deal with Problems of the Private Music Teacher, American Music, Psychology, Voice, Piano, Strings, and Organ. On Dec. 31 a concert of chamber music will be presented by the Kroll String Quartet and on Jan. 2 Adele Addison, soprano, will be soloist at a luncheon of the National Federation of Music Clubs. On the evening of the closing day of the convention excerpts from opera will be presented by the New England Conservatory under Boris Goldovsky.

Officers of the MTNA are: president, Raymond Kendall; vice-president, Leo C. Miller; secretary, Wilfred C. Bain; treasurer, Oscar W. Demmler, and editor, Theodore M. Finney.

## UN Orchestra Presents First of Six Concerts

WHITE PLAINS, N. Y.—An audience of 1,200 persons heard the first of six scheduled concerts by the newly-formed United Nations Symphony on the afternoon of Nov. 29 in the main auditorium of the Westchester County Center. Sylvan Levin conducted.

The program included the Russian and Ludmilla overture of Glinka, Prokofiev's Peter and the Wolf, Mozart's Piano Concerto No. 24 with Rosalyn Tureck as soloist, and Dvorak's New World Symphony.

Benjamin A. Cohen, of Chile, assistant secretary general and head of the department of public information of the UN said in a speech prior to the concert that, "despite seemingly irreconcilable situations in which the countries of the world are involved, if the peoples of the world try to harmonize their troubles as musicians of many nations blend their instruments in a symphony, much could be accomplished."



Cutler Pix

### HI JINX IN SAN FRANCISCO

Taking time out from the "hat fashion show," one of the skits at a banquet honoring Pierre Monteux, are (left to right): Julius Haug, personnel manager of the San Francisco Symphony, playing the role of the porter who waited with Mr. Monteux while Mrs. Monteux was changing her hats; Paul Bissinger, who portrayed Mr. Monteux; Pierre Monteux himself; Mrs. Pierre Monteux; and Mrs. Naoum Blinder, wife of the orchestra's concert master, who portrayed Mrs. Monteux. The wooden poodle in the foreground represents the famous Monteux dog, Fifi.

SAN FRANCISCO.—At a formal banquet for 100 people, the Board of Governors of the Musical Association of San Francisco honored Pierre Monteux upon his return to town to conduct for the 13th year, the San Francisco Symphony in its 36th sea-

son A program of very light entertainment was the feature of the evening. One of the most amusing skits was a "hat fashion show" revolving around Mrs. Monteux' famous collection of chapeaux. The Monteux dog, Fifi, was also prominently featured.

## Modern Works In Rochester

Eastman School Presents Third Annual Festival of Chamber Compositions

ROCHESTER.—The third annual Chamber Music Festival of the Eastman School of Music, Dec. 2-7, was devoted to contemporary chamber music, in contrast with last year's Festival, which presented unfamiliar chamber music of the past. Under the direction of Luigi Silva, this year's programs provided examples of the contemporary technics and aesthetic philosophies which have developed in the 20th Century.

Various student ensembles were heard, the opening program, directed by Carl Fuerstner, comprising principally choral works, as follows: Charles M. Loeffler, Psalm 137 (1907); Leroy J. Robertson, American Serenade (1944) in its first presentation for string orchestra; R. Vaughn Williams, Flos Campi (1925), which had Leonard Treash as speaker and Claude Carlson as viola soloist; Bernard Rogers, excerpts from cantata The Raising of Lazarus (1928); Paul Hindemith, In Praise of Music (1928).

### European Works Heard

Other programs included: Kodaly, Serenade for Two Violins and Viola, Op. 12 (1921); Francis Poulenc, Rapsodie Nègre, Op. 1 (1919); Jean Françaix, Quartet for Two Violins, Viola, and Cello (1938); Alfredo Casella, Serenade for Clarinet, Bassoon, Trumpet, Violin, and 'Cello (1927).

Randall Thompson, Suite for Oboe, Clarinet, and Viola (1940); Shostakovich, Quartet for Two Violins, Viola, and Cello, Op. 49 (1938); Vittorio Giannini, Quintet for Piano and Strings (1932); Darius Milhaud, La Cheminée du Roi René (1942); Ildebrando Pizzetti, Trio in La for Piano, Violin, and 'Cello (1925); Arnold Schoenberg, Verklarte Nacht, Op. 4 (1899) in its original sextet form.

The final program was given by the Eastman School Little Symphony, conducted by Frederick Fennell, with Carl Fuerstner as soloist in Hunter Johnson's Concertino for Piano and Small Orchestra (1936), and concluded with Bela Bartok's Music for Strings, Percussion, and Celesta (1935).

## Plans Made for Music Federation in Canada

At a meeting in Ottawa during November, steps were taken towards the formation of an international organization similar to the National Federation of Music Clubs in the United States. An organization committee for Ottawa was named, with Mrs. John Monty of Gatineau Mills, Quebec, as chairman, the ultimate objective being a Canadianwide Federation which might be linked with the U. S. Federation across national boundaries.

Formation of a Canadian Federation is one of many phases of a program initiated by Mrs. Guy Patterson Gannett, chairman of International Music Relations, and Mrs. Royden J. Keith, new president of the U. S. Federation, to augment musical facilities and music appreciation on a world-wide scale.



**Inset, Joseph Hoffmann's original sketch for the second act of Walkure (specifically the Todesverkuendigung scene) and (below) the Brueckner realization of it. Hoffmann's bridge and tree in the center were eliminated and only a few of the trees provided by the designer have remained (upper right hand side).**

By HERBERT F. PEYSER

**T**HE original stage settings for the Nibelung's Ring were designed by the Viennese painter, Joseph Hoffmann, and carried out with certain important modifications by the brothers Max and Gotthold Brückner, of the Court Theatre in Coburg. Their realization caused not a little bad blood in various quarters and increased the load of cares on Wagner's burdened shoulders while he was occupied with the myriad preparations for the First Festival. But if in many aspects (primarily technical ones) they fell short of the poet-composer's ideal, he was greatly pleased by some of them. And for better or worse they have

remained essentially the model of the average Ring mountings since 1876, save when stylization and the experimental stagecraft of the 20th century encouraged departures of basic kind, often evading problems rather than endeavoring to solve them in the spirit of the work.

Wagner's attention had been drawn to Hoffmann in the summer of 1872 by the noted engraver, A. Scharff, who had fashioned a medallion of the composer. Hoffmann (who was born in 1831 and lived till 1904) had been a house painter in his youth, studied at the Vienna Academy, became a considerable traveler (his early wan-

derings had taken him as far as Persia), and at various times was an intimate of such artists as Karl Rahl, the Genellis, Schleich, Peter Cornelius (the elder), Overbeck, Preller and the architect, Theophil Hansen. In after years he made a trip around the world and painted innumerable water colors of his miscellaneous impressions. For the new Vienna Court Opera he furnished scenic designs for The Magic Flute, Der Freischütz and Gounod's Roméo et Juliette, which, according to a letter of Wagner's to Ludwig II, gained wide admiration.

When Wagner approached him

with a suggestion to undertake the Ring settings Hoffmann had, to be sure, abandoned scene painting. But the unusual character of the new enterprise stimulated a fancy nourished in large part on the landscapes and heroic architectures of Greece, which he had studied at first hand. Before embarking on the formidable Ring project Hoffmann conscientiously settled for a time in the high Alps, there to sketch and absorb the spirit of mountainous localities.

"Not only I but many others, including experts of high standing, were wholly delighted with his work", wrote Wagner to his royal

**The Erda scene in Siegfried (Act III, Scene 1), with the prophetic goddess rising from the depths in a cave (lower left hand) at Wotan's summons. The Wanderer stands on a rock in the center. Wagner regarded this savage landscape as one of the finest settings in the Ring.**



**The Valkyries' Rock (Act III of Walkure, the last scene of Siegfried, the prologue and Act I, Scene 2, of Goetterdaemmerung), with the many-branched fir tree sheltering Bruennhilde's sleeping place. Much of the background is unobstructed, so that the approaching storm clouds and the flying steeds of the Valkyries can be clearly seen.**



As Bayreuth  
first saw  
the monumental  
music dramas  
in 1876—  
An historical glance  
at Brueckners'  
realization of  
the original sets for



Below: The depths of the Rhine in Rheingold. The river bed is cluttered with jagged rocks, according to the composer's directions. Right: The heights facing Walhalla. The stronghold of the gods crowns a rugged mountain at the base of which the Rhine is supposed to flow. In the background, to the right of Walhalla, can be discerned the dim outline of the World Ash Tree, its now leafless branches rising into the heavens.



torial art stand so far apart", lamented Cosima, "that when a dramatic artist arrives he finds himself without the necessary support". Not till Böcklin's definitive refusal was the decision reached in favor of Hoffmann. At this point it may be interesting to note that Hans Makart toyed with the idea of

mote, inaccessible and yet as surely designed as the contours of the clouds. He has had the happy idea of fashioning an edifice around its 500 gates and of showing the lofty seat of the gods, besides adding the World Ash tree and the primeval spring once flowing at its base, in a manner which animates the whole picture remarkably. The rocky height of the Wala, where Wotan awakens her, is magnificently conceived and in keeping with the music. A few details are unsuccessful, though not bungled. . . . I am convinced that something artistically unheard of will come out of it".

Yet if we are to believe Max Morold, Hoffmann's sketches turned out to be "rather independent pictures for the Ring than authentic theatrical designs which could be realized as practical stage sets". A glance at the accompanying depiction of the second act of Die Walküre, as the painter originally envisioned it and as the Brückners eventually translated it into a scenic reality will help to make Morold's point clear. It was not long before designer and scene builders were in each others' hair. Hoffmann had been accorded the right to oversee every detail of the painting and construction, even to the packing and unpacking of the "maquettes" (small scenic models).

(Continued on page 38)

## Wagner's Ring

patron, Ludwig II, after a first inspection of the designs in Vienna. "Particularly inspired did we find his solution of a most difficult matter—the vision of the gods' stronghold, Walhalla, in Rheingold". But there was a fly in the ointment: Hoffmann had no suitable studio and no assistants for work of this magnitude and character. So the Darmstadt machinist, Karl Brandt, suggested that Wagner entrust the actual labor of constructing and painting the scenery to the Brückners, who were to collaborate with Hoffmann and for whose use a special workshop was to be erected in Bayreuth. The contract made by the composer stipulated that

everything should be ready by May 1, 1876. It soon developed that the progress of the labor was to be anything but smooth sailing.

Cosima's private choice for a Ring scenic designer was not Hoffmann, though she eventually found much to commend in his efforts, but the Swiss, Arnold Böcklin. She had made his acquaintance in Basel and her enthusiasm for his gifts was such that she detected genius even in his less successful works. She had begged Lenbach to use his influence with Böcklin, but the latter felt himself unqualified because of his insufficient acquaintance with Wagner's work. "A pity that the stage and pic-

painting a curtain for the Festspielhaus, adorned with his notion of characters from the Ring. Nothing (luckily!) came of it. If Makart ever thought of attempting the Ring sets Wagner carefully refrained from broaching any such suggestion.

Cosima confided her early opinions of the Hoffmann sketches to her diary, as follows: "They are really beautiful and Lenbach, whom I entreated to examine them, wrote me with much satisfaction. A profound acquaintance with Nature and a fundamental grasp of the poem . . . emerge from them. And what seemed to us the hardest of all, namely Walhalla, he has done superbly. It is at once credible and at the same time spectral; re-

The Hall of the Gibichungs, in Act I, Scene 1, of Goetterdaemmerung—a setting which Wagner considered particularly fine and worthy to be the dwelling of a primitive tribal chieftain. The opening to the river provides a broad landing place for the skiff on which Siegfried and the horse, Grane, make their Rhine journey. Note the ponderous doors at the rear, which can be closed against weather and possible enemies. Observe, also, how the two columns at the back are retained in the barbaric architecture of Act II.



The open place before the hall of the Gibichungs in Act II of Goetterdaemmerung with sacrificial altars visible on the height above the Rhine (right).



## Blitzstein's The Cradle Will Rock Given in Complete Concert Version

MARC BLITZSTEIN'S musical play, *The Cradle Will Rock*, which startled New York 10 years ago, was revived in a splendid performance at the City Center on Nov. 24 by Leonard Bernstein, the New York City Symphony and a brilliant cast including Howard Da Silva and Will Geer of the original production. This time, an orchestra under Mr. Bernstein replaced the piano accompaniment originally played by the composer. Musically, the opera gained thereby, and fortunately none of its amazing freshness and direct appeal was lost in the process.

The *Cradle Will Rock*, like Zola's *J'Accuse*, still has the effect of a pistol shot in gripping people's emotions and making them think because they have been challenged. It does not pretend to be realistic, or carefully balanced or even fair. It is a passionate outcry for social justice and an appeal for the need of strong unions in a democracy. And curiously enough, this piece of frank propaganda is also a first-rate work of art—certainly one of the best if not the best of the musical dramas produced in the United States thus far. For Mr. Blitzstein knows the people he has written about and his music echoes the life of American homes and cafés and factories and street corners. His inspiration and artistic tact have never faltered for a moment in creating this tableau of Steeltown, U.S.A. during a union drive.

Mr. Da Silva was as stirring as ever as Larry Foreman and Mr. Geer's Mr. Mister was a superb characterization. Shirley Booth's portrayal of Mrs. Mister, gushing patroness of the arts and insufferable hypocrite, was murderously accurate. Mu-



Marc Blitzstein, composer of *The Cradle Will Rock* which was revived at City Center

riel Smith sang Ella Hammer's "Story" movingly. And Robert Chisholm made the Reverend Salvation wonderfully unctuous, especially in his oratorio-like pronouncements, one of the finest bits of musical satire in the work. The Hawaiian quartet and the outburst of the two young wastrels, bored to the point of hysteria, also mark the peak of Mr. Blitzstein's skill in using familiar idioms to say something quite new and unusual. Estelle Loring as the Moll was an appealing figure; and Brooks Dunbar as Editor Daily, Jack Albertson and Chandler Cowles as Yasha and Dauber, and the other members of the large cast all performed vividly.

Mr. Bernstein paid tribute to the loyal audiences of the New York City Symphony in a brief speech before the performance. He conducted the opera in masterly fashion. It was a happy idea to end the orchestra's season with so significant a musical production. In a time when popular sentiment is swinging to the right, the voices of the left should also be clearly heard; that is what makes a healthy democracy.

## Ormandy, Walter to Conduct Havana Philharmonic

EUGENE ORMANDY and Bruno Walter have been engaged for guest appearances with the Havana Philharmonic. The season just opened most successfully under the leadership of Juan Jose Castro with Kirsten Flagstad as soloist. Mme. Flagstad won a tremendous ovation. Further soloists will be Jascha Heifetz, Jose Echaniz, Ellabelle Davis, Claudio Arrau and Nathan Milstein. There will be 12 pairs of concerts 10 of which will be conducted by Juan Jose Castro.

## Second Portland Concert Offered

Francescatti Soloist in Mendelssohn Concerto — Werner Janssen Conducts

PORTLAND, ORE. — The Prelude to Die Meistersinger, Beethoven's Third Symphony and Mendelssohn's Violin Concerto, with Zino Francescatti as soloist, drew a large audience to the second of the Portland Symphony's evening concerts, conducted by Werner Janssen, on Nov. 17. Mr. Francescatti's interpretation bore the stamp of the consummate artist, and Mr. Janssen's sensitive accompaniment and moving conception of the symphony impressed the auditors.

Carol Brice was the soloist at the matinee concert. This was Miss Brice's first appearance here. The introduction of Mahler's Songs of a Wayfarer, a Rossini aria and a spiritual disclosed the warmth of her voice. The orchestra played Barber's overture to *The School for Scandal*, Casella's *Italia* and Mozart's Symphony in E flat.

An electrifying performance of the all Sibelius program, on Dec. 1 again revealed Mr. Janssen's diversified gifts of interpretation. An overture from the Scenes Historiques, the Second Symphony, in first hearing here. The Swan of Tuonela and Finlandia aroused tumultuous recognition.

The first of the school educational programs introduced Mr. Janssen and the orchestra to students at Grant High School and upper grades from Irvington elementary school. The Portland Symphony and the Junior Symphony alternate in presenting a series of Saturday morning concerts for children at the auditorium.

Jacques Gershkovitch conducted the first program of the Portland Junior Symphony's 24th season. The principal numbers were Beethoven's Fourth Symphony and a Mozart concerto played with musical understanding by Lamar Crowson, Portland pianist.

JOCELYN FOULKES

## Young Artists in New Orleans Series

A new concert series entitled Stars of Tomorrow will originate from the Poche Theater in New Orleans, and will enable four young and comparatively unknown talents to be presented to large audiences in a fashion usually reserved for prominent artists. A fifth artist will receive, in addition to her appearance, the benefit of a scholarship established from the net proceeds.

The series was created by the coordination of three musical forces—a leading local impresario, a national artists' agency and a civic organization.

Irwin Poche, New Orleans concert manager and operator of the Poche Theater, will present four NCAC artists for the first time in the Crescent City. Joseph Lippman, a sales representative of the National Concerts and Artists Corporation

originated the plan in order to provide large audiences for his charges to give them wide publicity. In order to guarantee virtually filling the 1,500 seats in the Theater, Mr. Poche and Mr. Lippman asked the Women's Guild of the New Orleans Opera House Association to sponsor a series subscription sale.

In return for this sponsorship, the net proceeds will be used to establish a scholarship to Juilliard or one of the other graduate schools, for outstanding New Orleans artists each year. This year's winner, Marilyn Nowell, 'teen-aged soprano will appear at the Poche Theater on Jan. 18.

The four artists chosen for the 1947-48 Stars of Tomorrow series are Devy Erlih, 17-year-old French violinist; Rosalind Nadell, mezzo-soprano; Gary Graffman, pianist, recent winner of the Rachmaninoff Prize and Richard Dyer-Bennett, 20th century minstrel.

## Ormandy Introduces New Compositions

Persichetti Symphony and Zimbalist Violin Concerto Heard for First Time

PHILADELPHIA. — The Philadelphia Orchestra's Academy of Music concerts on Nov. 21 and 22 brought the premier performances of the Third Symphony by Vincent Persichetti, American composer and native Philadelphian. In structure, orchestral texture, and musical themes and their treatment, the four movement work impressed as a decidedly stimulating and worthwhile creation which demonstrated that its author had something to communicate and the capacity to convey his ideas directly and expressively.

The instrumentation proved admirably clear and skillfully fabricated and the tonal effects were appropriate to the character and scope of Persichetti's subject matter and his development thereof. Mr. Ormandy and his associates accomplished an excellent interpretation and the audiences accepted the symphony with resounding applause.

Kincaid Is Soloist

Another feature of the program was Mozart's captivating flute Concerto in G Major. William Kincaid, principal of his section in the orchestra, furnished a superb account of the solo part. Also billed were a Corelli Suite and the Prelude and Love Death from Wagner's *Tristan and Isolde*.

The concerts of Nov. 28 and 29 highlighted Efrem Zimbalist in the initial performances of his Violin Concerto in C Sharp Minor—started in 1946 and recently completed. It was a vehicle for some first-class playing by its violinist-composer and moved along tunefully and pleasantly in its compass—three movements without pauses. However, it did not strike this writer as a particularly interesting or exciting opus. On the other hand the audience generally seemed quite enthusiastic in its reception.

The remainder of the program offered two Handel items, Introduction from the D Minor Concerto Grosso No. 10, Op. 6 and Rigaudon from the opera *Ariodante*, both combined and arranged by Sir Hamilton Harty, and Tchaikovsky's Fourth Symphony.

WILLIAM E. SMITH

## Pianist Performs at Benefit

SAN FRANCISCO.—Tanya Ury, pianist, recently gave a highly successful recital in the Marines Memorial Theatre at a benefit for the Displaced Persons Fund. Included on her program was Hindemith's Second Sonata, Busoni's Indian Diary and Bartok's Mikrokosmos.

## Greeley Orchestra Makes Progress

Albert Spalding Soloist with Philharmonic—Henry Ginsberg Conductor

GREELEY, COLO. — On Nov. 2 an audience of more than 1,000 persons attended the concert given by the Greeley Philharmonic with Albert Spalding, violinist, as guest soloist.

This concert marked a milestone in the growth of musical activity of this small community which has developed a 70-piece orchestra with a full time director and professional musicians in all first chairs. Other artists who will be heard with the Philharmonic this season are Vronsky and Babin and Guiomar Novaes. In addition Greeley supports a thriving Community Concert series.

Founded as a volunteer organization in 1911, the Philharmonic is the oldest community orchestra in Colorado. It drew its musicians then, as it does now, from students at the Colorado State College of Education, located in Greeley, and from talented townspeople.

For 35 years the Philharmonic offered a series of concerts each year on a budget from the sale of nominally priced tickets which barely covered the cost of the music.

In 1946, however, a group of public spirited citizens engaged the services of Henry Trustman Ginsberg, then concertmaster of the Denver Symphony, as director of the Greeley orchestra, and launched an intensive campaign which resulted in the receipt of generous donations and a membership of more than 1,000 persons.

Greeley also has a Junior Philharmonic which trains musicians for the main orchestra and which will give one concert this season. Four adult

concerts will be given by the Philharmonic this year and one for children. DOROTHY BALLOU STRUBEL

## Artists Added To Veterans Program

Nearly a dozen names in the world of music have been added to the roster of stars of opera, musical comedy, concert stage and the movies scheduled to appear this fall and winter in Veterans Administration hospitals and homes.

The VA concert program has been arranged by the Hospitalized Veterans Music Service of the Musicians Emergency Fund, Inc. Jean Tennyson, radio singer, is national chairman of the organization's Artists' Hospital Programs, which scheduled the personal appearances.

The additions to the hospital concert series include:

Dorothy Maynor, soprano; Claudio Arrau, pianist; Eugene Conley, tenor; Mack Harrell, baritone; John Brownlee, baritone; Christopher Lynch, tenor; Leonard Warren, baritone; Ann Chenece, pianist; Joseph Fuchs, violinist; Alexander Sved, baritone; and Leonard Bernstein, conductor.

## Student Ticket Fund Receives \$5,000 Gift

The Philharmonic-Symphony Society of New York has received a gift of \$5,000 for the Student Ticket Endowment Fund from Mrs. F. E. Barbour, of Canajoharie, New York, in memory of her brother, Bartlett Arkell. A gift of \$13,000 from the late Mr. Arkell in January, 1946, was the nucleus of this fund, the proceeds of which are used for the purchase of tickets at reduced rates for the use of students in the public schools of New York. As the endowment is increased, the educational service is increased.





### Lorenz and Schlueter Make Debuts in Tristan, Nov. 26

The trial trip of a new Isolde is always an agitating experience on both sides of the footlights, whether the voyage turns out prosperous or otherwise. It is no wonder, therefore, that the Metropolitan was crowded from floor to ceiling with a tense and expectant throng when the first Tristan of the season got under way on Nov. 26. By the end of the first act the tension in the auditorium had very noticeably relaxed and a mood of disappointment set in, which was reflected in applause that sounded decorous rather than spontaneous, let alone jubilant. Nor did intermission comment help to raise the temperature of the occasion.

The Isolde whom the Metropolitan put forward was Erna Schlueter, who comes from Germany where she has enjoyed no inconsiderable career as a "hoch-dramatische" after beginning as a contralto in Oldenburg, Mannheim, Düsseldorf and elsewhere. Subsequently she transformed herself into a soprano and sang heroic roles on many stages, including the Städtische Oper in Berlin and in the Wagnerian festivals given a few years before the war in Barcelona. Latterly she was the Isolde in a Tristan revival by the State Opera forces in Berlin, where complimentary things were spoken of her performance, as readers of *MUSICAL AMERICA* not long ago had the opportunity to note. It seemed unlikely on the strength of her first New York appearance that her Irish princess will harvest any such crop of encomiums here. Rather more rewarding was a second feature of the evening—the return after nearly a decade and a half of the tenor, Max Lorenz, whose first Metropolitan Tristan, though vocally flawed, proved in some ways a striking figure and at times a singularly moving embodiment.

Even allowing for the harrowing nervousness which may have afflicted her and the psychological upsets of the war, Mme. Schlueter's Isolde was still an unfortunate confrontation. A

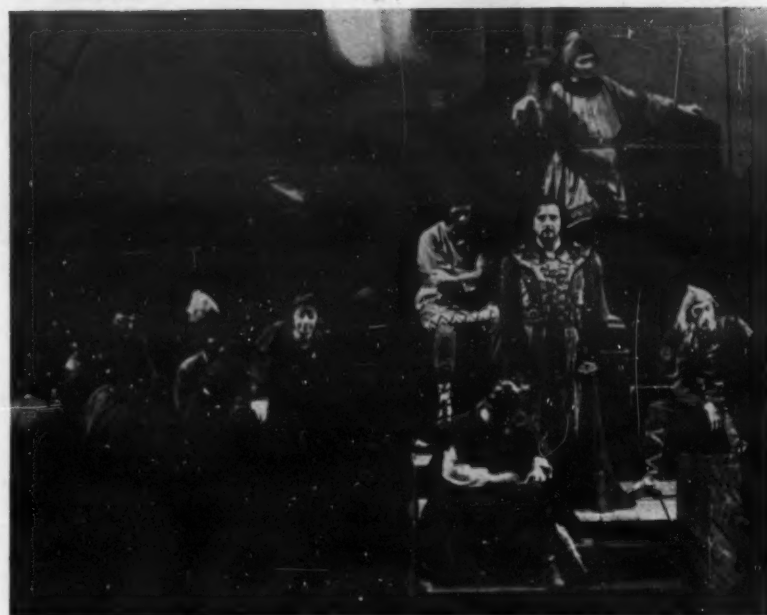
woman of generous amplitude, though not of a correspondingly dominating presence, her impersonation disclosed little in the way of action, plastique or diversity of emotional expression that rose above the level of the provincial barnstormer.

Except for a few moments in the Sink hernieder duet the newcomer's vocalism was equally disaffecting. Throughout the first act she sang with a vast expenditure of physical effort and explosive emission, in spite of which her tone remained stubbornly unresonant and revealed little volume, color or carrying power. A persistent tremolo appeared to make her sing two notes for every one and her intonation almost consistently overshot the pitch. Mme. Schlueter, it is true, did not evade the two high C's in the second act as has become the habit of more than one Metropolitan Isolde of recent years; but these tones, though fairly accurate, were scarcely lustrous or brilliant. On the other hand, her soft singing in the tranquil measures of the love music—controlled, suave in texture and surprisingly in tune—was by much the best thing she accomplished all evening; and here she was efficiently accompanied by Mr. Lorenz. As soon as the music became agitated and impassioned once more she relapsed into her labored and breathy methods of the preceding act. Of the Liebestod the soprano made little.

The terrors and agonies of the past decade have left their mark on Max Lorenz. His voice shows signs of deterioration and his manner is less cocky and affected than it was when this reviewer heard him abroad. But a deeper, sincerer element has taken its place and he has perceptibly developed spiritual overtones that, in particular, makes his third act genuinely affecting. His bearded Tristan is in many ways a dominating figure, with its remarkable facial mask, broad gestures and well planned movements that are quite in the Wagnerian spirit.

Save for Blanche Thebom, whose Brangäne has measurably improved since she first attempted it, the representation was largely of a dull, routine character. It is a pity that Miss Thebom (who sang beautifully) is not better guided in the stage business of the first act. But Dino Yannopoulos appears to be one of those regisseurs who have decided that they know Wagner's intentions better than Wagner himself.

Deszo Ernster's King Mark, if pedestrian, was perhaps not the worst one recalls. Osie Hawkins, replacing the indisposed Mack Harrell, discharged the dramatic duties of Kur-



Louis Melançon

Tristan's ship, with the hero at the helm. Max Lorenz assumes the part on his return after many years. Osie Hawkins is the Kurvenal

venal with honest competence, though the music sorely overweights his voice. John Garriss sang the Sailor's song well, Emery Darcy was the Melot and Messrs. Chabay and Kinsman filled the lesser roles. Wolfgang Martin conducted. His treatment of the great score was small in scale and deficient in sweep and consuming intensity. P.

### Manon, Nov. 24

The season's second performance of Manon was presented with an identical cast, headed by Licia Albanese, Raoul Jobin, Martial Singher and Nicola Moscona. Others in the cast included Mmes Greer, Stellman and Turner and Messrs. Moscona, DePaolis, Cehanovsky and Luise. N.

### Kirsten Sings in Madama Butterfly, Nov. 27

The Metropolitan put its best foot forward in the performance of Puccini's Madama Butterfly on Nov. 27, in which Dorothy Kirsten was heard for the first time in the title role at the Broadway house. Miss Kirsten has a beautiful voice which she uses with dramatic intelligence and her characterization revealed a study of the part which will bear fruit in later performances.

Her Butterfly was fragile and sensitive and she built the disillusion and despair of the second and third acts to a moving climax. Her clarity of diction and nuance of gesture and inflection bespoke conscientious artistry. And it was a joy to hear a singer emitting bell-like, unforced high tones into the formidable spaces of the Metropolitan, instead of trying to shatter the balconies with strident screams.

The other members of the cast by no means matched the glowing interpretation of Miss Kirsten, but they sang for better or for worse with notable vitality under the insistent baton of Giuseppe Antonicelli, who restored the freshness of the score in countless places. Thelma Altman was the Suzuki; James Melton, Pinkerton; John Brownlee, Sharpless; Leslie Chabay, Goro; George Cehanovsky, Yamadori; Melchiorre Luise, the Bonze (a skillful characterization); Irene Jordan, Kate Pinkerton; and John Baker, the Imperial Commissary. Incidentally, the Metropolitan's moonlight in Butterfly, as in Meistersinger, has more resemblance to an anti-aircraft searchlight than to Luna's soft beam. S.

### Il Trovatore, Nov. 28

The second performance of Verdi's tragedy was similar in all respects to the first hearing, in which Cloe Elmo

scored heavily. The new contralto was again in splendid form and dominated the cast entirely. The opera, in fact, did not wake up until she appeared with her Stride la vampa. Emil Cooper conducted the singularly uneven performance. Major roles were assumed by Leonard Warren, Kurt Baum, Giacomo Vaghi and Stella Roman. Q.

### Stoska Appears in Die Meistersinger, Nov. 29

Polyna Stoska made her belated appearance as Eva in the repetition of Die Meistersinger the afternoon of Nov. 29. Save for a few moments in the first scene of the third act where she allowed herself to fall into some exaggerated dramatic effects and where, in the O Sachs mein Freund outburst, through no fault of her own, she momentarily parted company with the orchestra, her impersonation and her singing were entitled to high praise. The music suits her voice which, on this occasion, sounded exceptionally fresh and limpid. In the scene with Sachs in the second act Miss Stoska captured the successive moods of cajolery, disappointment and ill temper in charmingly convincing fashion. Eva is, it would seem, one of this artist's happiest assignments.

The rest of the cast was substantially as at the first performance of the season and Wolfgang Martin again conducted. P.

### Albanese and Pearce in La Traviata, Nov. 29

The first representation of Verdi's La Traviata was given on Nov. 29 with a familiar cast including Licia Albanese as Violetta; Thelma Votipka, Flora; Thelma Altman, Annina; Jan Pearce, Alfredo; Francesco Valentino, Giorgio Germont; Leslie Chabay, Gastone; George Cehanovsky, Baron Duophol; John Baker, Marquis D'Obigny, and Lorenzo Alvary, Doctor Grenvil.

Both Miss Albanese and Mr. Pearce were in excellent voice. The soprano's portrayal of the heroine was thoroughly convincing, her acting ability matching her effortless production of the most florid of the music. Nor is it always that the final scene is so capably accomplished. Mr. Pearce's Alfredo was invested with warmth and power. He was particularly effective in the aria, Dei miei bollenti spiriti.

Other members of the cast filled their roles admirably, making for a performance, which despite an off-pitch tone or an occasional thin voice among the lesser principals, was en-

(Continued on page 28)



Louis Melançon

Dorothy Kirsten, in her first appearance as Cio-Cio-San, tells her woes to Consul Sharpless, played by John Brownlee



# Concerts in New York

## Mitropoulos Conducts New Krenek Symphony

New York Philharmonic-Symphony. Dimitri Mitropoulos conducting. Mischa Elman, violinist, assisting artist. Carnegie Hall, Nov. 27:

Le Chasseur Maudit.....Franck  
Symphony No. 4.....Krenek  
(First Performance)  
Violin Concerto in D.....Tchaikovsky  
(Mr. Elman)

Even if Ernst Krenek's new Fourth Symphony had been less interesting than it proved, the superb interpretation of it by Dimitri Mitropoulos and the Philharmonic-Symphony would have been a stirring experience. That the work was disappointing is owing, in part at least, one conjectures, to the self-conscious manner in which Mr. Krenek conceived it. "A true symphony has to have magnitude and monumentality, a very high amount of logical coherence and intelligible significance," he tells us in a note on the work.

As a matter of fact, the characteristics of a "true symphony" cannot be prescribed. If Mr. Krenek had given free rein to any one of several striking ideas which appear in his work, and had been less rhetorical, his symphony would not smell so strongly of the lamp. He has attempted to combine the majestic largeness of utterance of a Beethoven *Eroica* with the passionate intensity and psychological subtlety of a Mahler *Lied von der Erde*, and has largely missed both. Nonetheless, there are fascinating details in this highly uneven work.

Weird tone colors, combinations of close intervals in the high winds and low brasses, ingenious contrapuntal passages and epigrammatic phrases abound. However one may quarrel with the dryness and forced quality of the symphony, one can only admire the craftsmanship that it reveals. Mr. Krenek took a bow at the conclusion of the performance. Though Franck's tone poem has aged sadly, Mr. Mitropoulos made it genuinely exciting.

The conductor and orchestra gave Mischa Elman admirable support in the violinist's well-known interpretation of the Tchaikovsky D Major Concerto. Mr. Elman's emphasis of the colorful elements of the work won him the hearty applause of the audience. R.

## Curzon Is Soloist

Clifford Curzon, English pianist who made a brilliant debut in New York in 1939 but remained in England throughout the war years, returned to appear with the Philharmonic-Symphony at the Sunday afternoon concert on Nov. 30, playing the Tchaikovsky B Flat Minor Concerto. He revealed himself once again as a master pianist, sensitive, imaginative and highly original in his approach to the music and able to carry out his conceptions with impeccable clarity. Nervousness was no doubt responsible for a few smashing passages in the concerto, but even these were wholly in the character of the work, and the slow movement was exquisitely sung.

At the concert which he gave with orchestra in 1939, Mr. Curzon played Mozart's A Major Concerto and a Concerto by John Ireland as well as the Tchaikovsky work. The interpretative versatility which he displayed at that time was in evidence in his performance at this concert. Not a trace of vulgarity or brittle show was to be found in his playing. He was recalled many times. Mr. Mitro-



Karin Branzell

Clifford Curzon

poulos opened the concert with Milhaud's arrangement of the Prelude and Allegro from Couperin's *La Sultane*, originally for strings and harp, and repeated the Krenek Symphony and the Franck Chasseur Maudit. S.

## Little Orchestra Society Plays Respighi Concerto

Little Orchestra Society. Thomas K. Scherman conductor. Karin Branzell, contralto, and Marjorie Tyre, harpist, assisting artists. Town Hall, Dec. 1:

Symphony No. 7.....William Boyce  
Concerto à Cinque.....Respighi  
(New York Premiere)  
Kindertotenlieder.....Mahler  
(Miss Branzell)  
Two Dances for Harp and  
Strings.....Debussy  
(Miss Tyre)  
Symphony No. 6 in C.....Schubert

Ottorino Respighi's Concerto à Cinque, a pseudo-concerto grosso for five soloists and orchestra, had its first New York hearing at this concert. It was ably played by Fredell Lack, violin; Wilfred Batchelder, double bass; Bruno Labate, oboe; Robert Nagel, trumpet; and Milton Kaye, piano. Respighi's lack of originality and his musical vulgarity show up cruelly in this intimate work. For

## ORCHESTRAS

here he cannot employ the lavish colors of the modern orchestra to mask the poverty of his material and the weakness of his development. The concerto has passages of rich sonority, ingenious harmonies and a certain jaunty charm, but it is a musical patchwork. Mr. Scherman conducted a lively, if somewhat ragged, performance.

Miss Branzell sang the poignant Mahler songs with full comprehension of their tenderness and anguish. She was not in best voice, but the intensity and beauty of her interpretation offset any vocal shortcomings. And Mr. Scherman obviously understood the nature of Mahler's unique orchestration, though his players sometimes failed to observe dynamic subtleties.

By conducting the *Danse Profane* of Debussy with unusual vigor Mr. Scherman obtained a contrast with the *Danse Sacrée* which animated both pieces. Miss Tyre played the solo part brilliantly. The Boyce Symphony has that healthy, simple glow which seems to have faded from music at the close of the 18th century; and Schubert's Rossinian Symphony in C was delectably performed. S.

## Beckett Leads Second Youth Concert

Wheeler Beckett conducted the second of a series of symphony concerts for junior and senior high school students in Carnegie Hall on the afternoon of Nov. 19. The series is being sponsored by the New York Youth Concerts Association. Mr. Beckett's program included Mozart's *Marriage of Figaro* Overture; Franck's Sym-

(Continued on page 12)

## RECITALS

### Joseph Laderoute, Tenor

Joseph Laderoute, tenor, gave his second Town Hall recital on Nov. 24, with Noël Lee at the piano. Mr. Laderoute's program was out of the ordinary for the most part, and though it cannot be said that all the unfamiliar songs were of equal interest intrinsically, they were all projected with care and musicianship. The voice itself is one of individuality and considerable beauty and, in the main, well produced. Early works by Bach, Victoria and others, were given in excellent classical style and a group by Brahms and Wolf well done. Of this group, the former composer's *Von Ewig Liebe* was the best. A song cycle which included seven songs by Georges Hüe had full justice done it and the singer's good French enunciation made it interesting. Those who like Beethoven's interminable *Adelaide*, which was sung in English, probably enjoyed its performance. A group by Medtner in English was interesting, especially *I Loved You Well*, to a poem by Pushkin. The final group was by British and American composers.

The singer made an excellent impression on his audience both by his voice and his interpretations and was the recipient of much applause. The accompaniments of Mr. Lee were excellent. D.

### Benno Rabinof, Violinist

Though listed as a violin recital, Benno Rabinof's appearance in Carnegie Hall on Nov. 24 amounted to an evening of chamber music, with more virtuosity in the program than usual, played by a particularly unified violin-piano duo. Mr. Rabinof's wife Sylvia (known in her own right in concert circles as Sylvia Smith) was



Joseph Laderoute



Benno Rabinof



Leslie Frick



E. Robert Schmitz

at the piano, and save in one instance, the unaccompanied opening section of Ravel's *Tzigane*, the violinist seemed to hold in abeyance the powerful tone and impassioned style of which he is capable, in the interests of the conubial ensemble.

Robert Russell Bennett's Song Sonata, dedicated to the Rabinof couple by the composer (on hand in person), was given its first New York performance. The work has an appealing melodic line more or less sustained through the five movements or, more properly, moods; it is lucidly constructed and lends itself well to the intimate, delicately textured performance given it on this occasion.

Another composer, Isador Achron, was in the audience. His composition, *Improvisation*, though perhaps the shortest piece on the program, was played with a dark, brooding lyricism which made it, from a musical standpoint, one of the very highest points of the evening.

Also on the program was Mr. Rabinof's version of a Vivaldi Suite in A Major, Schubert's Fantasy in C Major, and a work by Saint-Saëns referred to as *Konzertstück*, Op. 20, played with the familiar Introduction and Rondo Capriccioso without pause and listed as a Concerto in A Major.

In standard reference works, Saint-Saëns First Violin Concerto, in A Minor (1859), is listed as Op. 20, but Mr. Rabinof's program note, "First performance in complete concerto form, as originally written," indicates that there may be an academic point at issue here. In any case, the Saint-Saëns work played as Op. 20 was singularly dull and not of a color with the dramatic pulse of the Rondo Capriccioso, which, taken by itself, once more proved its claim to perennial popularity. G.

### Leslie Frick, Mezzo-Soprano

Leslie Frick, mezzo-soprano, gave her annual recital at the Town Hall on the afternoon of Nov. 24. The rain kept down the size of the audience but did not dampen its enthusiasm. Miss Frick was greeted with steady acclamations and in one instance found herself obliged to repeat a song.

It is only just to note that these plaudits were well deserved. Technically, Miss Frick's singing is not a little flawed. Her tones above F sound pinched and unpleasantly reedy, particularly when she attempts to increase their power and volume. Otherwise the voice is one of genuine beauty and expressiveness. It is a pity

she has not succeeded in correcting this defect of support, which repeatedly defeats some of her best intentions.

After a rather rough and nervous beginning with Beethoven's *Busslied* she gave a genuinely affecting and sensitive performance of Schumann's *Frauenliebe und Leben* cycle, encompassing its tender and ecstatic moods in singularly persuasive fashion. She showed a sound grasp of the French lyric spirit, as embodied in Chausson's *Le Temps des Lilas*, Fauré's *Fleurs Jetées*, Duparc's *Vie Antérieure* and Ravel's charmingly grotesque *Pintade*. Obradors' Canto Popular Miss Frick delivered with so much exuberance and sweep that her hearers insistently demanded a *da capo*.

A group of songs by Dinsmore, Ballantine, Ormond, Reddick, Courtlandt Palmer and other Americans concluded the concert. Alderson Mowbray furnished polished and tasteful accompaniments. P.

### Eleanor Brownell, Soprano, and Richard Browning, Tenor

Eleanor Brownell, soprano, and Richard Browning, tenor, gave a joint recital at the Times Hall, Nov. 25. The program consisted of duets and solo songs in a variety of languages and styles. Their singing, both singly and in conjunction, had an unpretentiousness and a candor about it that disarmed criticism and by its engaging simplicity and occasional humor gained the warm applause of a friendly audience.

The pair was heard in a duet from Handel's *Judas Maccabeus*, one from Pergolesi's *Stabat Mater* and, after these, three delightful numbers which are as good as unknown—Mendelssohn's *Ich will mein Lieb*, and Schumann's *Unterm Fenster* and *Tausend Grüsse*, the *Unterm Fenster*, particularly, captivating the listeners by the

(Continued on page 17)



# MEPHISTO'S MUSINGS

Dear Musical America:

The country waited breathlessly for Saturday night, Dec. 6. Millions hung upon the telephone call which Ralph Edwards, zany master of ceremonies for the trap-happy radio program, Truth or Consequences, put through early in the half-hour. For it was certain that at last the name of Miss Hush would be revealed . . . and it was. The clues, given weekly in the voice of the "celebrated unmarried American woman", broadened until they pointed inevitably in one direction only. It remained to be seen who would write the best letter to accompany a donation to the March of Dimes campaign (which benefitted to the tune of \$350,000).

The contagion spread like wild fire. There was betting, speculation and selling of "private" information at a dollar a throw. The network offices in New York were wise. The entertainment world was knowing. And even in your office, where such topics are not usually *de rigueur*, there was wild-eyed wishing for automobiles, furs, jewels, washing-machines and the hundred and one other commodities which were being given away to the lucky slogan writer and detective, because some of your editors thought they knew—in fact, Miss Hush was said to be one of their favorite people. Air mail stamps were cadged for quick letters to Hollywood. And hopes rose, then waned, yet simmered, as the hours wore on.

Alas for you. Not to carry this any farther, since it's already cold news—the lucky lady who won was Mrs. Ruth A. Subbie, a housewife of Fort Worth, Tex. She wept. So did a few of you, I'm told. Because you knew all along that it was Martha Graham, the noted dancer, and you just couldn't get your slogans through. Better luck next contest.

\* \* \*

As you will no doubt have heard, there has been considerable disputation of late among the ballet dancers and stagehands of the Paris Opera. A harmonious adjustment has now been made, but for some three weeks the battle raged with great fury and éclat, centering around the person of Ballet Master Serge Lifar, beloved by the dancers but regarded with scorn and sus-

picion by the stagehands. On the one hand, the dancers declared that M. Lifar was indispensable to their ballet troupe, and that they would not dance so long as he was not their ballet master; on the other, the stagehands insisted that M. Lifar was objectionable by reason of politics, since he had been suspended from all public engagements for a year by a "purge committee" which tried him as a "collaborationist."

Since Parisians love their ballet deeply and this was obviously a question of great moment, involving art, politics, and the enjoyment of living, Pierre Bourdan, the Minister of Youth, Arts and Letters, was called in to settle the dispute. On Oct. 17, a compromise was arrived at and accepted by those directly concerned, and the next evening the ballet appeared again in a performance of Gounod's Romeo et Juliette.

Under the present agreement, M. Lifar is authorized to direct such ballets as the opera administration chooses, but may not consider himself "a member of the opera." Furthermore, he is prohibited from appearing on the stage, for any reason, at either the Opera or Opera-Comique. Apparently both dancers and stagehands are satisfied by these terms. Whether or not M. Lifar is content to remain a ballet master without honor remains to be seen. Should not art come before honor, and is not politics, especially in France, something of a maudlin muddle? Anyway, the ballet goes on.

\* \* \*

Employment is getting specialized in Philadelphia. A newspaper recently carried this advertisement: "Wanted—a piano player who can open oysters and clams."

\* \* \*

One of the neater tricks that I've negotiated was to have a noted composer accused of plagiarizing a tune from a lesser musician who had originally gotten the tune from the accused. It all came about when, many years ago, Kent Cooper, now general manager of the Associated Press, arranged for a tour of Indiana by Victor Herbert and his Pittsburgh Orchestra. On one of these journeys Mr. Herbert dramatically pulled off one of his stiff cuffs, drew a staff, and wrote four bars of music on it. Mr. Cooper asked for it and got it.

When he got home Mr. Cooper played the four bars and, being somewhat of a musician himself, composed 28 bars of a waltz according to his idea of how it should sound. It made a local hit in Indianapolis and later received considerable publicity.

Then, one day in Chicago, while listening to the song Kiss Me Again from Mr. Herbert's Mademoiselle Modiste, Mr. Cooper noticed something familiar. There were the same four bars, with another 28 bars composed the way Mr. Herbert thought it should sound. But to this day in Indianapolis, Mr. Cooper is a hero and Mr. Herbert somewhat of a knave.

\* \* \*

Jose Iturbi, who was in England, was brought before a Brighton judge on a charge of urging the driver of an automobile to commit a speed offense to get him to a concert hall. Said Mr. Iturbi's lawyer: "His pace

## AD LIB

Charlotte von Wymetal



"You can come out, Leporello. It's only a singing horsel!"

through London was rather Largo. As he got toward Brighton he accelerated the tempo." Said the judge con brio: "Fine—two pounds (\$8)."

\* \* \*

Broadway has now added an amusing note to Tchaikovskiana. Norman Millett Thomas has just completed his bust of the composer, depicting him as "a romantic and beardless young man." This was commissioned by Franz Steininger, who adapted Tchaikovsky music for the current musical show "Music in My Heart" in which Tchaikovsky is thus portrayed. Mr. Steininger wished "to refute the drama critics' contention that Tchaikovsky was a hirsute, unromantic figure." No comment needed, say I.

\* \* \*

The second minor shock in recent weeks has shivered my timbers. First, it was the New Look—and now Wagner has been displaced by his arch-enemy, Mendelssohn. At the royal wedding of Princess Elizabeth and Philip Mountbatten, the couple left the Abbey to the strains of Mendelssohn's Wedding March. But its pre-ceremony counterpart, the Bridal Chorus from Wagner's Lohengrin, never showed up. Perhaps there is some political significance to the fact. Or is it the Mendelssohn centenary?

\* \* \*

An imp of mine who keeps his eyes opened for unusual news items says he found one in a recent issue of *Coronet* which left me gasping. Telling of the early years of Harry Burleigh, long a prominent figure in the musical life of New York, the article says, according to my informant: "When Raphael Joseffy sang one evening Burleigh stood outside in the snow for hours to hear her (*sic*) and contracted pneumonia." Now the last time that I heard (news does trickle down from the upper regions occasionally) Joseffy was still a pianist and he harbored no more aspirations for a vocal career than he had on earth.

Furthermore, I am racking my brains to locate a concert hall where it would be possible to stand in the snow and hear the performance. Of course, some of our virtuosi do play loudly enough to be heard through the thickest of walls, but Joseffy, I understand, was kinder to the piano.

\* \* \*

The Baltimore police should sing at least one chorus from Pirates of Penzance before searching for the musical bandit who recently robbed a downtown record shop. The victimized attendant said the gentleman first listened to Liszt's Second Hungarian Rhapsody and then produced a revolver. The bandit took \$38 from the cash register and left. He didn't take the record.

\* \* \*

Martial Singher, I read in a recent issue of the *Opera News*, has received a letter from the Linguaphone Institute reading: "With your knowledge of French you should require no more than an occasional drill in French conversation to keep your knowledge of the spoken language alive." If any official of the Linguaphone Institute would drop in at a Metropolitan French performance, possibly the only prospective customer he wouldn't pick would be Singher.

\* \* \*

Shades of Beelzebub, Glubose and our satanic majesty Lucifer, but I have suffered enough comments from you poor earthlings who so thoroughly reveal your ignorance of reality by even daring to think that I recently appeared in an inverted position in these columns. If only you would take the pains necessary for objective and credible observations, you would see that rather your whole mad world of lost souls was upside down with the sole exception of your faithful and ever objective.

*Mephisto*



## Diversified Events In Philadelphia

### Tagliavini Pleases Large Audience—Polish Concert Presented by Paderewski Society

PHILADELPHIA — Presented under Emma Feldman's auspices at the Academy of Music on Nov. 18, Ferruccio Tagliavini charmed a large audience. The tenor scored especially in his Donizetti, Bellini, Puccini and Massenet arias and several songs by Italian and French composers. Ethel Evans functioned as piano accompanist and also played solo pieces by Granados and Lecuona.

Scheduled by the Philadelphia Forum, the First Piano Quartet performed for a capacity crowd at the Academy of Music on Nov. 21. As usual the program consisted of transcriptions of music originally for solo piano or other mediums.

A Philadelphia Music Club concert at the Barclay ballroom on Nov. 25 supplied the rare pleasure of vocal duets by Purcell, Lawes, Morley, Schumann and Brahms, tastefully sung by Mary Johnston, soprano, and Margaret Hope Samms, mezzo-soprano, assisted by Betty Shillot Wallace at the keyboard. Also heard were Sonya Sydel, pianist, and Peggy Schumacker, harpist.

### Platoff Cossacks Appear

The General Platoff Don Cossack Chorus, sponsored locally by Jules Falk, appeared in a typical program at the Academy of Music on Nov. 26 and on the same date, at Town Hall, a joint recital engaged Regina Resnik, soprano, and Misha Piastro, violinist, with Leo Taubman and Maurice Nadelle as their respective pianistic collaborators. Piastro's principal number was Grieg's Sonata in C and Miss Resnik sang Dvorak's Five Gypsy Songs and several arias.

A concert of exceptional interest at Witherspoon Hall on Dec. 2 commemorated the 75th anniversary of the death of the Polish composer, Stanislaw Moniuszko. Presented by the Paderewski Choral Society and conducted by Walter Grigaitis, the program composed several of Moniuszko's works, among them the choral Crimean Sonnets and the Litany in Honor of Our Lady of Ostrabrama; instrumental music, opera excerpts and songs. Elisabeth Bednarek, soprano, and Thaddeus Stuka, tenor, were the leading soloists.

The same date witnessed a Matinee Musical Club concert at the Bellevue-Stratford ballroom. The Club's Piano Ensemble, directed by Agnes Clune Quinlan; Cecelia Thompson, soprano, in songs by American composers, and Reynold Massey, bass, took part.

In the Academy of Music at a Philadelphia Forum concert Salvatore Baccaloni entertained with arias and scenes from operas in which he has attained celebrity as a basso buffo. Tibor Kozma was at the piano as accompanist and for a group of solos.

In the course of a Great Choral Masterpieces series conducted by Alexander McCurdy recent compositions included Franck's Mass in A and Mendelssohn's Hymn of Praise. In an Oratorio Series directed by Walter Baker, programs scheduled Leo Sowerby's Canticle of the Sun and Fauré's Requiem, also organ works by Franck and Reger.

Other events during past weeks

### Position Wanted

Young woman, graduate of the Juilliard School of Music (B.S. Degree—piano major) and N.Y. University (B.A.), seeks opportunity to apply a thorough musical and academic education. Box 1215, Musical America, 113 W. 57th St., New York 19, N. Y.

Maestro Giuseppe Bamboschek (left), Eva De Luca, and Francesco Pelosi at a performance of La Traviata, opening the Baltimore opera season



F. A. Spinek

presented Jacob Lateiner, pianist, under auspices of the Tri-County Concerts Association; Constance Stokes, mezzo-soprano, in a Town Hall recital, assisted by Vladimir Sokoloff, pianist; the opening session of the 54th season of Philadelphia Music Teachers Association with Lewis James Howell presiding; a number of Philadelphia Musical Academy concerts, and a song recital by Marion Bradely Harvey, supported by Joseph Arcaro at the piano.

WILLIAM E. SMITH

### Meistersinger Staged In Quaker City

PHILADELPHIA. — Continuing its current Philadelphia series, the Metropolitan Opera staged a rewarding production of Wagner's Die Meistersinger before a large and delighted audience at the Academy of Music on Nov. 25. As conductor, Wolfgang Martin, filled his assignment in distinguished fashion and the reading of the opulent orchestral score was one of the evening's fine assets. As Hans Sachs, Herbert Janssen achieved a compelling portrayal and the roles of Eva and Walther were agreeably enacted by Polyna Stoska and Torsten Ralf. Gerhard Pechner's Beckmesser and John Garriss' David pleased.

Verdi's Il Trovatore on Nov. 27 was the third presentation in the Philadelphia La Scala Opera's current season. Ably conducted by Giuseppe Bamboschek the production had unusual interest because of the use of the finale which Verdi wrote for the Paris performance of the work in 1860 and for the inclusion of the ballet, also composed especially by the Italian master for the same occasion.

The interpretation was a spirited one with Herva Nelli, Frederick Jagel, Winifred Heidt and Enzo Mascherini well-placed in the principal roles. The corps de ballet headed by Lucia Sandos, prima ballerina, won a prolonged applause for its dances, done to choreographies by William Sena, ballet master.

W. E. S.

### Three Orchestras Play In Baltimore

BALTIMORE.—In presenting the first local performance of Stravinsky's latest symphony, Reginald Stewart and the Baltimore Symphony gave a reading to the controversial work that was an effort worthy of sincere approval. The occasion was of further interest through contrast of style with the Adagio for Strings by Samuel Barber, in which serenity and tonal balance made an appeal.

At its concert on Nov. 18, the National Symphony, Hans Kindler conducting, gave a memorable perform-

ance of the Shostakovich Fifth Symphony. Seldom has this orchestra produced more vivid coloring and rhythmic verve. Erica Morini, violinist, thrilled the audience with a brilliant performance of the Tchaikovsky Violin Concerto.

The Philadelphia Orchestra under Eugene Ormandy gave the second of the local programs at the Lyric Theatre on Nov. 26. The virtuosity of the orchestra was shown in Mieskovsky's Symphony No. 21 and Prokofiev's Scythian Suite. The soloist, Alexander Brailowsky, played the Tchaikovsky Piano Concerto, earning enthusiastic approval from the audience.

F. B.

### Baltimore Sees Ballet Theatre

BALTIMORE.—The Cappel Concert Bureau presented the Ballet Theatre on Nov. 14 and 15 at the Lyric Theatre before capacity audiences. The individual solo dancers and the corps de ballet provided delightful choreographic entertainment.

Patrice Munsel, soprano, appeared at the Lyric Theatre on Nov. 25, as the first attraction in the Cappel Concert Series. Her excellent singing was applauded by the audience. Stuart Ross, pianist, and Betty Wood, flutist, assisted the singer.

The 82nd season of Peabody concerts began on Nov. 7, attracting a large public to hear Mischa Elman, violinist, with Wolfgang Rose at the piano. The second program of this Friday afternoon series, Nov. 14, presented Nan Merriman, mezzo-soprano, with Paul Meyer at the piano. The third recital of the Peabody Series, Nov. 21, presented the pianist Samson Francois.

The Baltimore Music Club's program at the Baltimore Museum of Art on Nov. 8 presented Wilbur Isaacs, baritone, with George Bolek at the piano. Celia Brace, violinist, and Roberta Francke, pianist, gave interesting readings of sonatas by Martinu and Rubbra.

F.B.

### Traviata Given in Baltimore By Philadelphia LaScala

BALTIMORE—The Philadelphia La Scala Opera Company presented a local soprano, Eva De Luca, as Violetta in Traviata at the Lyric Theatre on Nov. 13. The young singer earned the attention of the large audience. Enzo Mascherini was the elder Germont, and Bruno Landi was Alfredo. Giuseppe Bamboschek conducted with skill.

F. B.

### Naval Academy Presents Messiah

For the first time in the history of the U. S. Naval Academy at Annapolis, Md., two performances of Handel's Messiah were given on Dec. 13-14 in the Academy Chapel, with James

Allen Dash conducting. Donald C. Gilley, organist and choirmaster at the Academy Chapel, selected and trained a male chorus from the midshipmen and a female chorus came from Goucher College in Baltimore. The soloists were Agnes Davis, soprano; Florence McGovern, contralto; Donald Read, tenor, and Chester Watson, bass.

### Coates Guest With African Orchestra

#### Municipal Group Maintains Heavy Schedule — Numerous Artists Appear

CAPE TOWN, S. A.—Music in Cape Town may be roughly divided into three classes, with the Municipal Orchestra for eleven months of the year serving as a mainstay, giving one symphony concert a week in the City Hall and a more popular one on Sunday night. During the week it gives other concerts in the suburbs and in the summer months on Saturday nights it presents the Proms at the City Hall. Albert Coates, the celebrated conductor-composer, arrived here last January with his wife, Vera de Villiers. He has been guest-conductor with the orchestra many times during the year and his dynamic presentations of symphonic music have never failed to evoke overwhelming ovations from packed audiences.

Geoffrey Miller, who has done yeoman service as the acting musical director for two years since the retirement of Dr. W. J. Pickerill will resume office as assistant conductor when the recently-appointed musical director arrives from England at the end of this year. This is Enriquez Jorda, the Basque musician whose conducting of large orchestras lately has won golden opinions from the English press.

In the second class of music in Cape Town are the tours periodically taken through South Africa by visiting artists. While these were totally suspended during the war years they are now being resumed. Among celebrities heard this year are Solomon and Moiseiwitsch giving piano recitals and broadcasts; Thomas Matthews, the English violinist; Lawrence Tibbett, Annie Woud, the Netherlands contralto; Mabella Ott-Pennetto, who is South African born and now a top-ranking operatic contralto in Switzerland.

Recently, a distinguished trio of artists, sent by Harold Holt in London, have had an eminently successful tour of the Union. These were: Oscar Natzka, the New Zealand-Russian bass, fresh from operatic triumphs under Sir Thomas Beecham at Covent Garden; Elda Ribbetti, the charming and brilliant Italian coloratura and Raffi Petrossian, the 22-year-old Armenian pianist. The next celebrity to arrive was Joan Hammond, the Australian soprano, who is giving recitals here beginning Nov. 10. Following her will be Georges Théméli, the blind Greek pianist, in December, and Eileen Joyce, early in the New Year.

Activities by South African soloists and amateur choral and operatic societies come under the third class of music in Cape Town. The annual season of opera by an amateur company from Johannesburg, with several overseas stars, was given in May under the direction of its musical director, John Connell. The next operatic production will be Hansel and Gretel, conducted by Albert Coates early in December, to be followed next year by a first South African performance of Prince Igor.

Oratorio work during the year included a fine performance of Bach's B Minor Mass, conducted by Albert Coates, and another of the St. Matthew Passion, which is given annually under the direction of Dr. Alban Hamer, the organist of St. George's Cathedral.

BEATRICE MARX.

MUSICAL AMERICA





Wells McDowell

At a party following a performance of *The Bartered Bride* in Corpus Christi are Marita Farell and C. Burdette Wolfe (seated). Standing (left to right) are DeWitt Morgan, president of the Symphony Society; Samuel French, manager; and Dr. E. William Doty of the University of Texas.

CORPUS CHRISTI, TEXAS.—Marita Farell of the Metropolitan Opera shared singing honors with local residents in two performances of Smetana's *The Bartered Bride*, presented Nov. 9 and 10 by the Corpus Christi Symphony.

Miss Farell gave a captivating and authentic treatment to the role of Marie. She made an appearance with the orchestra last season.

C. Burdette Wolfe, chairman, School of Music, Corpus Christi Junior College, and permanent conductor of the orchestra, gave the singers effective support. Lee Fiser and Samuel Frech, also members of the college faculty, sang the roles of Jenik and Kezal, respectively.

### Verdi Work Given In Fort Worth

FORT WORTH.—Resounding ovations were accorded three guest star principals in *Rigoletto*, presented Nov. 17 and 18 by the Fort Worth Civic Opera Association as the closing production of its 1947 fall season.

Robert Weede, Metropolitan Opera baritone singing the title role; Graciela Rivera, young Puerto Rican soprano in the role of Gilda, and Gabor Carelli, Hungarian tenor cast as the Duke of Mantua, drew prolonged applause and cheers. Supporting roles were sung by outstanding local and Texas talent, some of whom have appeared in previous productions. The final fall presentation followed by three weeks the association's double bill production of *Pagliacci* and *The Old Maid and the Thief*. Walter Herbert of the New Orleans Opera Association was artistic director and conductor.

### Milstein Soloist With Dallas Men

DALLAS.—The Dallas Symphony, directed by Antal Dorati, continued its subscription programs with Nathan Milstein, violinist, as soloist for the second of the series on Nov. 9. Mr. Milstein gave an admirable rendition of the Tchaikovsky concerto. The program included Tchaikovsky's *Romeo and Juliet* and Sibelius' *Second Symphony*.

The orchestra was heartily applauded at its third subscription program for its playing of standard works of Mozart, Richard Strauss and Wagner. At the fourth program on Nov. 23 modern compositions were featured. These included Pro-

kofieff's *Classical Symphony* and Bartok's *Concerto for Orchestra*. Following the intermission Dvorak's *New World Symphony* was given an unusually beautiful interpretation by Mr. Dorati and the orchestra.

The soloist for the first special program on Nov. 29, was its musical director, Antal Dorati, who played with the orchestra Mozart's *Piano Concerto in A Major*, (K. 414). His interpretation was loudly applauded. After the intermission, Mahler's *Third Symphony* was given, with Frances DeMond, contralto, as soloist, and The Dallas Boys' Choir directed by Marion Flagg. M. C.

### Dallas Enjoying Active Season

DALLAS.—For its first musical attraction of the season, the Community Course presented Ginette Neveu, violinist, at McFarlin Memorial auditorium, on Dec. 1. She played a most exacting program with imitable technique and artistry. On the same evening at Fair Park auditorium Gladys Swarthout gave a charming recital. The artist included on her program several unhackneyed and unfamiliar compositions.

Benno Moiseiwitsch, pianist, was the third attraction presented by the Civic Music Association on Nov. 18, at McFarlin Memorial auditorium. He received rounds of applause for his artistry and impeccable technique in an exacting program.

On Nov. 6, under the auspices of the Music Committee of the Dallas Woman's Club, Bomar Cramer, pianist, was presented to members of the club in recital. The artist proved both versatile and artistic in his playing and charmed his hearers with a program of variety.

On Nov. 14, Christopher Lynch, tenor, gave his first recital here, under auspices of Christ the King Church, at McFarlin Memorial auditorium. His clear lyric tenor was heard to advantage in a charming program of songs by Cilea, Tosti, Dargiulo, Lehmann, Hageman, Diack, Malotte, and arrangements of Irish songs by Liddle, Harty, and Hughes.

The Alma Trio opened the Civic Federation's Chamber Music programs, on Oct. 28, and was well liked by the audience. Another interesting recital was that of the Paganini Quartet at Scott Hall on Nov. 20. M. C.

### Formation Announced of Brevard Music Foundation

BREVARD, N. C.—The formation of a new, non-profit organization known as the Brevard Music Foundation and which combines the Transylvania Music Camp and its adjunct, the Brevard Music Festival Association, has been announced. The purpose of the new venture will be to serve the cause of music in this state and throughout the country, in the instruction of music students, both young and adult, to present and to promote artists, both new and mature, and to meet the south's growing demand for music. Mrs. Henry N. Carrier is president and James Christian Pohl is musical director.

### Town Hall Club Entertains Menotti and Marie Powers

Gian-Carlo Menotti and Marie Powers were entertained at a dinner given in their honor by the Town Hall Club, New York City, on Nov. 16, in the club rooms. Among the guests of honor were members of the cast of *The Medium* and *The Telephone*, including Dr. Douglas Moore, Rosamond Gilder, Efrem Zimbalist, Jr., Chandler Cowles, Olga Baclanova, and others. Carleton Sprague Smith was toastmaster.

## CAUTION!

It was inevitable that the phenomenal public acclaim accorded to the First Piano Quartet would attract imitators.

Nor will these be unwelcome to "the four gentlemen of the keyboard". Other four-piano ensembles, following in the trail blazed by the First Piano Quartet will, we trust, awaken even wider interest in this unusual medium.

What has given us cause for alarm, however, is the apparent confusion in the minds of various local concert managements as to the identity of such other four-piano ensembles, leading them to believe that what had been offered them was the original First Piano Quartet.

This same confusion has led many enthusiasts of the First Piano Quartet to write us of the pleasure they anticipate when "the piano quartet" (as they call it) will appear in their respective cities on such and such a date.

Investigation, however, reveals that a **different** ensemble has been booked, loosely referred to by its traveling salesmen as "the piano quartet".

The First Piano Quartet is truly the **first** piano quartet. **Up to now** it is the only one that the music-loving public of this country has meant when it spoke of "the piano quartet".

The building of its reputation has been a long and painstaking task. To achieve the present precision and artistry of its ensemble work, the First Piano Quartet has been before the radio public in its regular weekly concert broadcasts for **eight** consecutive years, before the concert-going public in over **200** different cities for **seven** consecutive years, and is now entering its **second** year under the Victor "Red Seal" banner as one of the most successful classical recording groups ever known.

We suggest that if it is your intention to book or to hear the First Piano Quartet, make sure that it is the **First** Piano Quartet, and not just a group bearing a similar name.

Make sure that the word "First" appears before the words "Piano Quartet". For the distinguishing characteristic of the F.P.Q. is that it is the **first**.

Ask if it's the same ensemble that's been on the air for eight years, on the concert platform for seven years, and on Victor records for over one year.

And make sure that it has been booked from Fadiman Associates, Ltd., its original creators and sponsors, and **alone** authorized to make commitments in its behalf.

**I**N a season which, according to a top concert executive, is seeing a country-wide slump of at least 15% from last year, we submit the following amazing figures for a recent tour of the First Piano Quartet:

Auditorium	City	Seating Capacity	Audience Present
St. Paul Auditorium	St. Paul, Minn.	12,300	14,000
Public Auditorium	Cleveland, Ohio	8,000	8,000
Masonic Temple	Detroit, Mich.	4,800	5,200
Academy of Music	Philadelphia, Pa.	3,000	3,050
Syria Mosque	Pittsburgh, Pa.	3,732	3,810
Symphony Hall	Boston, Mass.	2,715	2,715
Eastman Theater	Rochester, N. Y.	3,400	3,600
Purdue U. Music Hall	Lafayette, Ind.	6,146	6,856
The Principia	St. Louis, Mo.	1,720	1,720
R.K.O. Orpheum	Davenport, Iowa	2,825	2,825
Memorial Hall	Worcester, Mass.	3,475	3,475

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## ORCHESTRAS

(Continued from page 8)

phony in D Minor; Tchaikovsky's Nutcracker Suite and Marche Slave. Members of the orchestra also demonstrated the English horn, bass clarinet, harp and celesta for the young listeners. N.

### Mitropoulos Offers Two Novelties

New York Philharmonic-Symphony. Dimitri Mitropoulos conducting. Raya Garbousova, cellist, soloist. Carnegie Hall, Dec. 4:

Overture to I Vespri Siciliani.....Verdi  
Dance Suite.....Bartok  
Cello Concerto, Op. 22.....Barber  
(Miss Garbousova)  
Symphony in C Minor, No. 5,  
Op. 67.....Beethoven

Both the Bartok Dances and the Cello Concerto of Samuel Barber were new to the Philharmonic-Symphony repertoire. Bartok's Dances were composed for a music festival in Budapest in 1923. They are permeated with the folk music which he had been gathering for years with Zoltan Kodaly in Hungary and other countries in Eastern Europe. The Dances are rhythmically intoxicating, and Bartok has used the palette of the modern orchestra with miraculous tact in suggesting the exotic colors of native voices and instruments. After the insufferable vulgarity of most so-called Hungarian music, this score comes as a startling revelation of the noble melodies and savage strength of the music which is still sung and played, not by papier-mache "peasants," but by the men and women who still live close to the soil. Mr. Mitropoulos conducted the music with complete understanding of its quality.

Mr. Barber's Cello Concerto was introduced to New York last year by Miss Garbousova and the Boston Symphony. It was played again at this concert as eloquently as one could well imagine. With the best will in the world, the writer still finds it a fragmentary, labored, thematically weak and boring work, far inferior to any other of the composer's recent scores. It has a Brahmsian stodginess without Brahms' rich melody and harmonic mastery; and it employs the dissonant devices of contemporary music without attaining the point and biting energy which they should convey. Both soloist and composer were heartily applauded.



Menahem Pressler Raya Garbousova

Mr. Mitropoulos turned Beethoven's Fifth, the dreaded climax of the evening, into an exciting experience. Without undue exaggeration, he gave the music a relentless stride and dramatic vigor which removed any feeling of cliché, even in the tub-thumping finale. When a conductor is cheered after Beethoven's Fifth, he has accomplished something. S.

On Dec. 6, the program was repeated, with a vigorous performance of the Schumann Fourth Symphony substituted for the Barber Cello Concerto, and on the afternoon of Dec. 7, the Dec. 4 program was repeated in its entirety.

### Pressler Is Soloist With Philadelphians

Philadelphia Orchestra. Eugene Ormandy, conductor. Menahem Pressler, pianist, assisting artist. Carnegie Hall, Dec. 9:

Symphony No. 88 in G.....Haydn  
Piano Concerto in A Minor, Op. 54.....Schumann  
(Mr. Pressler)  
Ballet Suite, Medea, Op. 23.....Barber

Not merely the first New York concert performance of Samuel Barber's Medea, originally composed for Martha Graham's Cave of the Heart, but also the local debut of Menahem Pressler, young pianist from Palestine, made this a gala evening. Although only 19 years old, Mr. Pressler has had an eventful career. Taken to Palestine from Magdeburg in 1938, when his parents had to leave Nazi Germany, the boy studied there with refugee musicians, his chief teacher being Leo Kerstenberger. In 1946 he flew to the United States to compete for the new Debussy Prize at San Francisco and won it by a unanimous decision. He has already appeared with several American orchestras.

It is impossible to judge of his

capacities from a single concerto performance. His playing of the Schumann work was sincere and highly sensitive. Its touches of sentimentality and timidity might well be explained by the nervous strain of a debut. Technically, the young pianist did not seem to have the boldness and strength for the sweeping chord passages of the final movement and his attacks were rather brittle. But his modesty and absorption in the music were obvious. The audience gave him a heartening ovation.

Mr. Barber's music needs the color and incident of the stage performance to be completely effective. Those who know Miss Graham's terrifying embodiment of Medea must have been stirred by the dramatic vigor of this full orchestral version of the score. Apparently, most of this audience had not seen Cave of the Heart, and consequently seemed bewildered by the sudden changes of mood and savage abandon of the music. Mr. Ormandy and the orchestra gave of their best in it, and the composer shared the applause. S.

### Ganz Leads First Concert in Carnegie Youth Series

Rudolph Ganz conducted the first of the Carnegie Hall Series of the New York Philharmonic Symphony Young People's Concerts on the morning of Nov. 22 before a large and receptive audience. The outstanding feature of the concert was the appearance of Blanche Burton, 14-year-old pianist from Philadelphia, who played the first movement of Mendelssohn's Piano Concerto in G Minor amazingly well. Not only was Miss Burton's technical equipment fully adequate to the volatile music, but her playing revealed a musical talent of a very high order. Her sense of phrasing, variety of tone and feeling for style all came to the fore. The rest of the program was made up of Weber's Euryanthe Overture; the second movement from Beethoven's Symphony No. 8; Ries' Perpetual Motion; two songs performed by the Chorus of the Midwood High School of Brooklyn under Nathaniel Levine; three Dances from Khatchaturian's Gayane; and the March of the Sardar from Ippolitoff-Ivanoff's Caucasian Sketches. R.

### All-American Program To Be Broadcast from Eire

DUBLIN.—The Radio Eireann Orchestra, under the direction of Edmond Appia, has scheduled an all-American program in Dublin at the

Capitol Theater on Jan. 9, 1948. The concert will be broadcast over the Radio Eireann and is also to be relayed over BBC, England. Mr. Appia, conductor of Radio Geneva, has chosen William Schuman's American Festival Overture, Virgil Thomson's Portraits, Aaron Copland's Appalachian Spring, Charles Jones' Five Melodies for Orchestra and Jacques de Menasce's Divertimento for Piano and Strings.

## Kreisler Gives Stirring Recital

### Large Detroit Audience Hears Veteran Violinist—Other Musical Events Listed

DETROIT.—An audience of 5,000 greeted the outstanding visitor of the month, Fritz Kreisler, on Nov. 24, and the well-loved artist responded with his mastery of old. Chausson's Poème and the Fantasy in C of Schumann were given gorgeous tonal performances; Bach's Sonata No. 2 for unaccompanied violin had the old brilliant attack and speed of execution. The program was filled out with six shorter pieces: a Bach grave, Schubert's Rondo in D, Dances by Brahms and Dvorak, and two of his own. And of course, there were three nostalgic Kreisler encores.

Beginning with two motets, Palestrina's Stabat Mater and Bach's Be Not Afraid, the Westminster Choir negotiated a representative group of songs of all ages and types in an appearance before a large audience in Masonic Temple Nov. 9.

Two pianists of contrasting tastes came in November. A Canadian, Reginald Godden, essayed an all-Beethoven concert, and Reah Sadowsky performed Prokofieff, Ravel, Albeniz, and Villa-Lobos. Two of America's finest vocal artists sang in Detroit during the month—Carol Brice and Dorothy Maynor.

A pair of young Detroit artists, Emily Mutter Adams of the first violin section of the Detroit Symphony, and Alice Richman, pianist, appeared in joint recital Nov. 19.

Susan Reed provided ingenuous renditions of age-old ballads and avowedly sentimental offerings in a high clear voice, providing her own accompaniment on a zither, Nov. 7. The audience seemed duly appreciative.

LEONARD DARBY

### Bach Choir of Greenville Presents Christmas Program

GREENVILLE, S. C.—The Bach Choir of Greenville, H. Merrills Lewis, conductor, in conjunction with the Music School of Furman University presented its annual Christmas concert in the Woman's College Auditorium on the afternoon of Dec. 7. The program included Bach's Beside Thy Cradle Here I Stand and the Cantata 140, Sleepers Wake! a group of Christmas carols and Saint-Saëns' Christmas Oratorio. The concert was broadcast in its entirety over a network of FM stations in Virginia, North Carolina, Tennessee and South Carolina. The Bach Choir also sang on the ABC network program, Our Town Speaks, on Dec. 13.

### Kleckner Pupil Leaves For European Tour

Josephine Di Nigris, contralto, a pupil of Millicent Frances Kleckner, left on the Queen Mary, Nov. 26 for an extended concert tour of Europe under the direction of Dr. G. De Koos, the European impresario. Her programs will include German Lieder, Italian classics, and songs by modern French and American composers. Miss Di Nigris has had numerous concert and opera engagements in and around New York.

### THE COLUMBUS DISPATCH Music in Review

## Piano Concerto For Left Hand 'Pop' Highlight

Chester Barris Gives Distinguished Performance Of Ravel Music

By Samuel T. Wilson

HIGHLIGHT of the Philharmonic's second "Pop" concert of the season last Saturday night in Memorial Hall was Chester Barris' distinguished performance of the Ravel Piano Concerto for Left Hand Alone. Mr. Barris, a member of the music faculty at Ohio Wesleyan, is both a fine technician and a sensitive interpreter. An artist of most evident integrity, these keyboard histrionics have no place in his pianistic scheme of things. He proved, therefore, to be admirably equipped to bring to beautiful realization the purely musical intentions of the concerto in a fashion which practically reduced to afterthought wonder that all of his accomplishment was single handed. The concerto, of course, is not merely a display piece for soloist. Demands made on conductor and orchestra are as exacting as those it makes on the pianist. Izler Solomon and the Philharmonic were as equal to the requirements of the music as was the soloist. Ravel's brilliantly effective writing for the orchestra was set forth with great felicity. Despite the fact that no Memorial Hall rehearsal of the concerto had been possible there was generally nice adjustment of tonal balance so that only once was the piano line too seriously obscured. It is to be hoped that Mr. Barris may be persuaded to come down from Delaware again to play the Ravel concerto for us. The audience, a shockingly small one, gave the soloist of the evening hearteningly intense applause and showered similarly warm approval on the Philharmonic for its vital playing of such things as the Nicolai "Merry Wives of Windsor" Overture, Koutzen's "Valley Forge," Strauss' Emperor Waltzes, Saint-Saëns' "Dance Macabre," the Tchaikowsky "March Slav" and Bizet's "L'Arlésienne" Suite No. 2.

## CHESTER BARRIS

with

Columbus Philharmonic Orchestra  
IZLER SOLOMON, CONDUCTOR

### Barris Scores Triumph At Pop Concert

Chester Barris, a quiet-spoken gentleman from Delaware, O., achieved a musical triumph in Columbus Saturday that will not be forgotten for a long time. The pianist, a member of the Ohio Wesleyan University music faculty, was soloist at the season's second pop concert by the Columbus Philharmonic Orchestra. He played Maurice Ravel's Piano Concerto for Left Hand. Izler Solomon conducted. The Ravel concerto was written for the Austrian concert pianist, Paul Wittgenstein, who had lost his right arm during the first world war. It was no mere piece of pianistic trickery. The Concerto for Left Hand is a composition of vivid beauty, and one that requires a finished and sensitive skill for the properly eloquent interpretation.

AS MR. BARRIS PLAYED, it

### The Columbus Citizen 11 MONDAY, NOV. 17, 1947

was obvious that he had the necessary skill. Those in the audience had to keep looking at the soloist to assure themselves that all this magnificent music was being played by his left hand alone. But it was more than skill that thrilled Mr. Barris' listeners. He offered rich tonal coloring, dramatic climax, sensitive shading and an over-all interpretation eloquent of artistry. The excellent work of Mr. Solomon and the orchestra completed the exquisite musical offering.

THE ORCHESTRA was in fine fettle for the whole concert. Solo work by Harriet Marjorie Suter Francis, Flutist Isogene King and Saxophonist Frank Kinnan in Bizet's "L'Arlésienne Suite" and by Concertmaster Robert Gross in "Dance Macabre," by Saint-Saëns, was of a high order.

And the orchestra's opening chords in the Bizet work achieved a sonority that brought to mind the similar ensemble quality for which the Philadelphia Orchestra is noted.—NORMAN NADEL.



# More Orchestras Launch Seasons

## Sir Ernest Leads Toronto Opening

TORONTO.—The opening of the Toronto Symphony's subscription series, in its expanded repeat form, took place on Oct. 28 and 29 in Massey Hall, with capacity audiences on both evenings. Sir Ernest MacMillan, conductor, was on the podium. The orchestra, in top form, presented an all-orchestral evening comprising Beethoven's Consecration of the House overture, his Seventh Symphony and Elgar's Enigma variations. A novel offering was a composition in modern style by John Weinzweig, native of Toronto, entitled, Divertimento for Flute and Strings.

Sir Ernest MacMillan again conducted the second pair of concerts, Nov. 11 and 12, Witold Malczuzynski



William Steinberg



Sir Ernest MacMillan

being guest pianist, and playing Chopin's F Minor Concerto. The first oboist, Perry Bauman, was soloist in Handel's Concerto in G for Oboe and Strings. Purely orchestral numbers included: Choral Prelude, In Thee, O Lord, Have I Put My Trust, Bach-MacMillan, presented in honor of Remembrance Day, Nov. 11; Mendelssohn's Ruy Blas overture; and the First Symphony of Brahms. For the third pair of subscription concerts, Nov. 25 and 26, Ettore Mazzoleni, associate conductor, was in charge, with Jan Peerce, tenor, as guest artist.

Paul Scherman, newly appointed assistant conductor, made his debut Oct. 24 in the opening event of the pop concert series. The guest artist was the Canadian-born pianist, George Haddad, who played the Rhapsody in Blue, and solo offerings. Orchestral numbers included Coates' Knightsbridge March, Strauss' Emperor Waltz, and Sibelius' Finlandia.

Mr. Scherman was again on the stand for the second pop concert, Oct. 31, with a largely vocal program featuring Ruby Mercer, soprano; David Lloyd, tenor; and Edwin Sheffe, baritone, as guest artists. Virginia MacWatters, coloratura, was Sir Ernest MacMillan's guest artist for the pop concert of Nov. 7, in which gracious and gay Viennese music predominated.

The pop concert of Nov. 14 was an all-request program. Paul Scherman conducted, with Robert Graham, Toronto violinist, soloist in Tchaikovsky's Concerto. On Nov. 21 Ettore Mazzoleni conducted the pop event, with Hazel Scott, pianist, as soloist.

R. H. ROBERTS

## Buffalo Philharmonic Begins Concert Series

BUFFALO.—The Buffalo Philharmonic is celebrating its 10th anniversary this year, and its third season under William Steinberg. The season's concert series opened auspiciously on Nov. 18, in Kleinhans Music Hall, before a large and enthusiastic audience. The orchestra, greatly improved in organization under Mr. Steinberg, gave an admirable performance of an

all-orchestra program of works from the 19th century.

The players appeared to advantage in the Enigma Variations of Elgar, which provided the various parts of the orchestra with an opportunity to demonstrate their skill. The Scherzo Capriccioso of Dvorak proved a delightful enrichment of the orchestra's repertoire. In the Brahms' Second Symphony the full resources of the orchestra were brought into play, and the vigorous demands of Mr. Steinberg were met capably and with spirit. The pleasure of a fine performance was warmly expressed by an appreciative audience.

The orchestra is continuing its policy of presenting pop concerts on Friday evenings. On Nov. 21, Fred Ressel, first violinist, led the orchestra in a stimulating program which included Liszt's Second Hungarian Rhapsody, brilliantly performed by George D'Anna, also of the orchestra, as xylophone soloist. An all-Viennese program was presented on Nov. 28, with Mr. Steinberg conducting. The soloists for this concert were Ardis Molitor Obermeyer, soprano, and Laszlo Hajos, violinist, of the orchestra.

## Reiter Conducts In San Antonio

SAN ANTONIO.—The San Antonio Symphony under Max Reiter opened its season on Nov. 8. A Rossini overture, Tchaikovsky's Fifth Symphony, and the Suite from Khatchaturian's Masquerade with Tossy Spivakovsky, violinist, performing the Mendelssohn Concerto and works by Bach and Paganini.

Rearrangement of the Nov. 15 program was made necessary by the illness of Helen Traubel. The Bel Canto Trio, made up of Frances Yeend, soprano; Mario Lanza, tenor, and George London, baritone, replaced Miss Traubel and were well received in a generous and diversified program.

The third concert, Nov. 22, offered another welcome hearing of Richard Strauss' Symphonic Interludes from the opera Intermezzo. Assisting on this program was the chorale ensemble, Wings Over Jordan, under the direction of Rev. Glenn T. Settle. The first of a series of five pop concerts opened Nov. 16 with a record attendance. A tour over four, possibly five, Southern states opened on Dec. 9 in Mobile, Ala., extending over Florida, Georgia and Louisiana. As in the past, the orchestra will also appear in 12 or more Texas cities during the five months calendar. Operating under a \$300,000 budget, the Symphony Society will again produce and sponsor a Grand Opera Festival in February.

GENEVIEVE TUCKER.

## Eighth Season Begun By Pennsylvania Group

PHILADELPHIA.—Conducted by Luigi Carnevale, its founder and music director, the Pennsylvania Philharmonic opened its eighth season with a concert at the Academy of Music on Nov. 20. Made up of professional musicians from the Philadelphia area, the ensemble showed its resources effectively in a varied program.

Warmly received by a large audience, Carnevale's Canto Dantesco had its premiere. Based on the Paolo and Francesco episode from Dante's Inferno, the piece is dedicated to Dimitri Mitropoulos. There also was the first performance, in Carnevale's orchestration, of Fantasia Moderne by George Scherzer, Philadelphia musician.

Other orchestral offerings em-



Robert Whitney



Max Reiter

braced Mozart's early D Major Symphony, No. 7; the Meistersinger Overture and Tchaikovsky's Nutcracker Suite. Three soloists participated. Josephine Salerno, pianist, displayed her prowess in Mendelssohn's Capriccio Brillante and Chopin's B Flat Minor Scherzo; Josephine Pino, soprano, sang Verdi and Catalana arias, and John Marasco, tenor, was heard in numbers by Schubert, Roig and Donizetti.

WILLIAM E. SMITH

## Stern Soloist At Louisville Concert

LOUISVILLE.—The Louisville Philharmonic opened the present season of six major concerts, plus 16 afternoon concerts for children, on Nov. 18 and 19, at the Memorial Auditorium, under the baton of its permanent conductor, Robert Whitney.

The program opened with the performance of a Toccata of Frescobaldi, as arranged by Hans Kindler. The Louisville Philharmonic has been

augmented considerably, and the additions have proved exceptionally welcome, as the calibre of playing is much better, as well as the balance of the orchestra improved. The soloist was Isaac Stern, and he played the Brahms Violin Concerto. The remainder of the program was devoted to works by Piston and Wagner.

H. W. HAUSCHILD

## New Conductor Leads Wheeling Symphony

WHEELING, W. VA.—Henry S. Mazer, newly appointed conductor of the Wheeling Symphony, was welcomed by a capacity audience at the first concert of the season on Nov. 20 in the Virginia Theater. Opening the concert was the Fugue in G Minor by Bach, arranged by Caillet. This was followed by the Symphony No. 2 by Borodin, Chabrier's Espana Rhapsodie, Dvorak's Slavonic Dance, No. 10, and the Swan of Tuonela by Sibelius. Morton Gould's When Johnny Comes Marching Home brought the concert to a rousing close. Mr. Mazer proved himself a conductor of real ability, and judging from the enthusiasm of the audience, Wheeling can look forward to an outstanding orchestra season.

MONTANA X. MENARD

## National Music League Will Give Award at Anniversary Banquet

The National Music League, cooperative non-profit management bureau for young artists, will shortly celebrate its 10th Anniversary of continuous management with a banquet in New York's Town Hall. On this occasion the League plans to give an award to the conductor who, in the opinion of music editors across the country, has done the most for unknown and talented young artists.



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**TIMES:** "In an exacting schedule, Beverly Somach disclosed marked talent. Her playing was backed by a musical instinct which has been carefully guided and fostered, with the result that she possessed a much better idea of the works presented than was awaited from so young an instrumentalist. Miss Somach brought breadth and sweep to her playing. She knew how to achieve delicacy as well as power, how to be fiery, or imbue her performances with tenderness and poetry, to an extent remarkable for a child. The tone she produced was healthy and resonant, and she had acquired a technical equipment that denoted her inborn gifts for the violin. Miss Somach's work was so sympathetic, eloquent and clean that her future will be well worth watching."

—N. S., Nov. 23, 1947.

**HERALD-TRIBUNE:** "Miss Somach, as a performer, is a very mature twelve; she plays, in fact, quite like a grown-up. Her personality, or musical style, has no part of childish airs and graces, and she must be considered as a bona-fide debutante. Technically then, Miss Somach is a performer of authority and fluency; her fingers are exact; her bow arm is easy; her dynamic range wide enough for her purposes, pretty and controlled. If some of her tones are a little rough, particularly on open strings, they are not unpleasant and constitute only the smallest part of a tonal scale which is well colored and even brilliant."

—S. G., Nov. 24, 1947.

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## Opening Night Antics Still Trouble Metropolitan

**R**EPERCUSSIONS of the Metropolitan Opera's opening night revels, which had nothing to do with the rather feeble festivities provided on the stage by Verdi's Masked Ball, are still being felt in the august house as well as in the printed press and in countless private conversations. The shock of what came nearest to being a scandal in decades—barring the episode of the gentleman who attracted nation-wide attention by standing on his head for the photographers several years ago—has left the management wondering if it has not wooed too well the genie named publicity. Doubtless the susur-rus of gossip, not to mention the forthright blast of irreverent comment in the press, will not die down until the management decides to shelve the whole question for another year and let sleeping didoes lie. In the meantime, the association inserted into the programs of every performance during the week of Dec. 1 the statement issued to the press on Nov. 28, under the name of George A. Sloan, chairman of the board. Mr. Sloan begins by expressing the deep concern of the association "over certain news photographs . . . which have appeared in newspapers and magazines throughout the United States and in some cities abroad, including Moscow."

**S**OME of our readers may still be in ignorance of the contents of the offending pictures, though it seems hardly possible by now that anyone has missed that unkindest newspaper cut of all—the one showing a venerable dowager with her foot on a supper table and a rather foolish expression on her face.

Mr. Sloan says that "many protesting communications have been received from friends of the Metropolitan. Moreover, these pictures were seen by countless people who have never been inside the Opera House and who must wonder if these pictures reflect the character of the Metropolitan Opera and its normal audience."

A moment's thought should reassure everyone concerned on this score. It is only on opening night that the cameramen are present in such a body, to catch and preserve whatever may be the latest in fashionable dress and whatever shenanigans society may choose to perpetrate. The reference to Moscow in the first paragraph of the statement indicates the awareness of touchy international relations which extends even into our cultural fastnesses. It is well known that other countries sometimes seize on our oddities of behavior to magnify into national habits and to ridicule us therefor. Such an

incident as the one in question should give the Soviets ammunition for a winter's campaign against capitalistic decadence.

"In fairness to ninety-nine percent of our audience," Mr. Sloan continues, "let me say at once that they come to the House for the purpose of hearing that which is fine and beautiful in music. I doubt if many of them are interested in being photographed."

And in fairness to Mr. Sloan, we believe that his first sentence here is true. It was not the vast influx of new customers to the opera, now infiltrating into the old guard and cheering the box office, who betrayed the dignity of the house. But it remained for a few individuals from the so-called upper crust of society to let down the bars between propriety and notoriety—and these unnoticed by the majority of the patrons in the crowded lounge. The camera's eye was the principal witness to their misbehavior. As for an interest in being photographed, it might have been better for Mr. Sloan to omit that sentence. It is a natural weakness of the human animal to gravitate to a position before a lens. Few are immune to it.

"The photographs in question concern individuals and episodes which were no part of the Opera," continues the chairman. "They do not represent the ideals or the atmosphere of the Metropolitan," protests Mr. Sloan. "On the contrary, such photographs tend to discredit and injure the institution."

What to do about it? Mr. Sloan continues: "From many quarters it has been suggested that the management ban from the House individuals who go to extreme ends in having themselves photographed. Also we have been asked to set up control of photographers."

"In answer to these well-intentioned friends, may I explain that the management of the Metropolitan Opera House does not pass upon the qualifications of those who purchase tickets. We have no desire to do so. . . .

"We have no desire to say who shall or who shall not attend the opera. Neither have we a desire to write a code of manners for the very few who may need it. . . .

"Thus it will be understood that all of us—our board of directors, the management, the people who come to the House, the photographers, the reporters, the press, the radio—indeed all of us, have a responsibility in protecting the good name and reputation of this institution which brings enjoyment and comfort to so many people."

Mr. Sloan avoids the rather ticklish dilemma of disposal of photographers in his solution. Perhaps a voluntary censorship might be practiced by publications "in the national interest" as was done during the war. The national interest in this case is the dignity of an institution representative of America in the highest degree—that of a national culture.

This may be too much to ask. And, from the point of view of the opera house censor-

## Personalities



Assoc. Newspapers Ltd., Sydney

On board a fishing boat near Sydney, Australia, John Charles Thomas hoists the Stars and Stripes before launching a campaign against the finny tribe

ship of any kind as applied to who shall and who shall not enter a public place of entertainment is difficult to impose and would be resorted to as a desperate measure only.

Yet, until everyone concerned takes the mantle of dignity which is the proper costume for an opera house of international repute any one element of those involved—management, personnel or patrons—can traduce the best interests of such an institution and hold it up for ridicule in the press of the world.

## Griffith Foundation Marks Tenth Anniversary

**A**NNIVERSARIES come thick and fast these days, and, although the one we commemorate at this writing marks but ten years, it is a fruitful decade which the Griffith Music Foundation has spent bringing music of top quality to metropolitan North Jersey. As is proper, the Foundation, through its active and ambitious founder-president, Mrs. Parker O. Griffith, is thinking more of the future than of the past on this birthday. Always a mentor in guiding the taste of the music-goers in the community, the organization has brought great artists and ensembles to visit, and now, like many another, is thinking in terms of its own orchestra. There is no reason why Newark should not have its own permanent group, Mrs. Griffith believes, an ensemble for which a nucleus is already provided in the form of the Essex County Symphony, which has served so ably in the Summer Stadium concerts of the community since 1935, and which Mrs. Griffith also helped to establish.

Another plan for the future is one of educational import and includes lecture recitals, music courses and the annual auditions which have already helped many young talents towards a musical career. The Foundation is to be commended on its achievements and forward-looking viewpoint.

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Founded 1898

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# MUSICAL AMERICANA

WHEN Grant Johannesen, pianist, returned from France this summer, he brought with him the score of **Darius Milhaud's** *Le Carnaval d'Aix*, for piano and orchestra. He will give the first U. S. performance of the work in New York's Town Hall this February. . . . **Lily Djanel**, who begins another European tour in Belgium on Jan. 8, has been engaged for appearances during April and May with the La Scala Opera Co. in Milan. . . . Violinist **Joseph Szigeti** returns to the U. S. on Dec. 15, after five months of concerts abroad. It has been a busy year for him, with 52 concerts in this country and Canada still ahead during the next four months.

The **Budapest Quartet**, regularly in residence at Mills College, Oakland, Calif., will go on tour in So. America next year, and will be replaced by the **Paganini Quartet** during the college's Summer Session. . . . **Astrid Varnay**, already an established Wagnerian soprano, has been engaged by the Opera Nacional in Mexico City to sing at least four leading roles of the Italian operatic repertory during May and June of the coming year. This will be her first professional venture into Italian opera. . . . **Alexander Uninsky**, Russian-born pianist, recently became an American citizen. Following his Carnegie Hall recital in January, Mr. Uninsky will leave for a four months' tour of Europe.

The great Spanish guitarist, **Andres Segovia**, will celebrate the 20th anniversary of his American debut when he gives a New York recital early in January. Currently on his first European tour since the war, Segovia is scheduled to return to this country at the end of December. . . . **Lawrence Winters**, baritone, is beginning a series of concert and radio appearances in Mexico this month, opening with a concert in Mexico City. . . . **Deems Taylor** will compose a score for John Erskine's adaptation of "Maya," starring Ruth Chatterton, to open in New York in February.

**Claudio Arrau**, who travels on a diplomatic passport as an official cultural attaché from Chile, was received by Mayor Morrison in New Orleans on Nov. 24 and made an honorary citizen of the city. The noted pianist said, "I was very happy because in a way, Mayor Morrison's conferral also makes me an honorary citizen of the U. S., no?" . . . **Eleazar de Carvalho**, now associate conductor (with Eugene Szenkar) of the Brazilian Symphony, will guest conduct the Boston Symphony this month and will feature a new work, *Prologo and Fugue*, especially written for the occasion by his countryman, **Camargo Guarnieri**.

The birthday of the late Henry Hadley is being observed this month by the National Association of American Composers and Conductors in its second Times Hall concert of music by contemporary American composers. Pianist **Carolyn Beebe** and the **Krauter Quartet** will play the Hadley quintet for strings and piano, Op. 50. . . . **Harald Kreutzberg**, noted European dancer who reappeared in the U. S. this season for the first time since 1939, left for Europe on Dec. 10 via Air France. After a short stay in Switzerland, he will begin a Scandinavian tour in January. He is scheduled to perform next spring in France, and will return to the U. S. next fall. . . . **Aubrey Pankey**, baritone, returned recently from a concert tour of Europe. Mr. Pankey reports that musical activities are thriving as never before in both Budapest and Prague.

**Igor Buketoff**, conductor-composer, will take time off from directing the original cast of Menotti's Medium and Telephone productions, now on tour, to guest conduct the Kansas City Philharmonic on Dec. 21 at the invitation of **Efrem Kurtz**, the orchestra's regular conductor. . . . **Margaret Truman**, soprano, will wind up a concert tour of 20 appearances with a concert at Constitution Hall in Washington, D. C. on Dec. 22. Asked at a news conference if it has been announced whether the President and Mrs. Truman would attend, Miss Truman answered spiritedly: "I don't know if it has been announced or not, but they had better show up."

The first performance of **Minuetta Borek's** Piano Concerto No. 1 in G Major was recently given in Montreal with the Canadian Broadcasting Symphony under Alexander Brott, the composer at the piano. . . . Following his recent New York appearance in Town Hall, **Steven Kennedy**, baritone, made a short tour of the deep South, with several recitals in Georgia and Tennessee. . . . The Vancouver Symphony,

## What They Read 20 Years Ago

MUSICAL AMERICA for December, 1927



International Newsreel

Composer-pianist **Sergei Rachmaninoff**, with his grandchild, **Princess Sophie**, returns on the *Leviathan* from a family visit abroad



International Newsreel

**Grace Moore**, newly engaged by the Metropolitan, returns from two years of study abroad

### And Still Undone

*Opera House site looms big again. Entire project for new Metropolitan Opera building being overhauled by Otto Kahn.*

—1927—

### Prophetic Leftist

**Bela Bartok**, one of Europe's greatest musical revolutionaries, plays his *Opus 1, Rhapsody for Piano and Orchestra* in American debut with N. Y. Philharmonic. Represents the extreme left of music in Hungary.

—1927—

### Some Leader!

**John Philip Sousa** is celebrating his 50th year as a band leader. At the *Great Lakes Training Station* he takes raw recruits who can scarcely play a scale and in a few weeks inspires them to display electrifying vim and snap.

—1927—

### Pretty Good Show

**Norma Revival** Acclaimed at Metropolitan. **Rosa Ponselle** Triumphs in *Historic Part*. Other singers, **Marion Telve**, **Minnie Egner**, **Giacomo Lauri-Volpi** and **Ezio Pinza**. **Tullio Serafin** conducts.

—1927—

### Radio Here to Stay

Heard recently on various radio programs were **Wanda Landowska**, **Claudia Muzio**, **Emilio de Gogorza**, **Maria Kurenko** and **Mary Garden**.

—1927—

### High Prices Even Then

Frank criticism of music teachers who charge from \$20 to \$50 a lesson was expressed by **Kenneth M. Bradley**, Pres. of the National Ass'n of Schools of Music and Allied Arts.

—1927—

under the direction of **Jacques Singer**, featured **Marc Blitzstein's** *Airborne Symphony* in a concert on Nov. 30. This was the first performance of the work on the Pacific Coast. . . . **Chester Barria**, pianist, recently appeared as soloist with the **Columbus Philharmonic**, **Izler Solomon**, conducting.

**Leslie Frick**, mezzo soprano, will be one of the soloists in a *Messiah* performance at the Church of the Redeemer, Chestnut Hill, Boston. . . . **Florence Mercur**, pianist, was recently stranded in the desert between Yuma, Arizona and El Centro, Calif., by an automobile breakdown, and had to flag a taxicab to take her to San Diego, 150 miles away, for a concert appearance that evening. Production of a technicolor film depicting the growth of the Order of the Sisters of the Sacred Heart has recently been concluded, with Miss Mercur as a featured artist in the picture.

### A Worthwhile Premiere

**Strauss's** *Feuersnot* has its first American performance by the Philadelphia Opera Company. Cast includes **Nelson Eddy**, **Sigurd Nilsson**, **George Rasely**, **Albert Mahler**. **Helen Stanley** and **Marcel Salinger** sing principal roles. **Alexander Smallens** conducts.

—1927—

### Au Revoir, But Not Good-Bye

**Schumann-Heink** makes her New York farewell. The time, Saturday afternoon, Dec. 10; The place, Carnegie Hall.

—1927—

### Prelude to World War II

Britain challenges Berlin. Symphonies vie in methods under **Sir Thomas Beecham** and **Wilhelm Furtwängler** during visit of Berlin Philharmonic in London.

—1927—

### Partial List of Musical America's Business Offices and Correspondents

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Robert C. Holt, Jr.  
Eugene List, pianist (left), confers with  
William Strickland, Musical Director of  
the Nashville Symphony

NASHVILLE, TENN.—The second concert of the season by the Nashville Symphony was presented on Nov. 25, to a capacity audience at War Memorial Auditorium. The evening was a memorable one, the program opening with the world premiere of Homer Keller's Overture 1947, which was written for and dedicated to the Nashville Symphony. The composer was in the audience and acknowledged the enthusiastic applause with bows from his seat in the balcony.

Eugene List gave a superb performance of the solo part of the Rachmaninoff Concerto in C minor. After being recalled again and again he responded with several encores. Wil-

liam Strickland and the orchestra reached a new peak of excellence in a masterful performance of Tchaikovsky's Fourth Symphony which closed the program. S. W.

## Chicago Men Led By Hannikainen

Assistant Conductor Makes Impressive Appearance — Milstein Plays Brahms

CHICAGO.—Tauno Hannikainen, the Chicago Symphony's new assistant conductor, who previous to his appointment had made many appearances with the orchestra as a guest, showed what he could do with the benefit of more regular rehearsing when he presided at the concert of Nov. 20. He had arranged an attractive program which began with Reger's Variations and Fugue on a theme by Mozart. The theme was expressively set forth and the variations gained in interest and substance as the work progressed.

Bach's Concerto No. 6 in B Flat was delivered in a forthright manner that clearly revealed the work's noble character. In Rachmaninoff's Second Symphony, Mr. Hannikainen did not allow the music's heady romanticism to affect him too much. He let each phrase speak for itself and resisted temptations for saccharine sweet effects.

He conducted again on Thanksgiving night as Artur Rodzinski was ill, and this occasioned a complete change of program. Subscribers who had come prepared to hear Nathan Milstein's interpretation of the Tchaikovsky Concerto instead heard the violinist in the concerto of Brahms. But in this work, too, the fire and fluency of Mr. Milstein's style were strikingly set off, and his rich, radiant tone captured all the warmth of feeling which the music holds.

Mr. Hannikainen gave more evidence of his excellent taste and well-balanced musicianship in three contrasting works during the first half of the concert. Beethoven's Overture to Egmont was clear, direct and full of vigor. Haydn's C Major Symphony (B. & H. 97), though not always rhythmically precise, had an appealing open-hearted quality. And Liszt's Symphonic Poem Mazeppa, banal though the music is, had the flashy brilliance that befits it.

RUTH BARRY

## Organists Perform At Toledo Museum

TOLEDO.—Andre Marchal, French organist, was heard in the Art Museum on Nov. 30. Through the co-operation of the Toledo chapter of the American Guild of Organists and the Museum, the concert was free to the public, as was the recent recital of the Belgian organist, Flor Peeters. Still to be heard this year in the gratuitous series are Jeanne Demessieux, French organist; the Albeneri Trio, and Suzanne Bloch.

Because of the demand for tickets to the regular subscription series of the Art Museum, Blake-More Godwin, director, and A. Beverly Barksdale, music supervisor, have planned a second course which has also been sold out. Nathan Milstein, the Chicago Symphony and the Cleveland Orchestra were heard lately in the long series, while Vronsky and Babin, the Chicago Symphony and the Trapp Family Singers filled the peristyle to capacity for the short course.

The appearance of Marjorie Lawrence in the Museum membership concert on Dec. 3 ushered in the Christmas season which will be climaxed by the Toledo Choral Society's annual presentation of Handel's Messiah.

H. M. C.

## Newcomers and Veteran Performers Provide Chicago's Musical Fare

CHICAGO EVERY so often the parade of pianists who make their debuts in Kimball Hall brings forth someone of outstanding talent, and so it was when Ottolée Macomber of Portland, Me., gave a recital on Nov. 17. Her interpretation of Beethoven's Farewell Sonata seemed touched with magic, for not only had she grasped the architectural design of the work and mastered its technical difficulties, but she knew how to invest each phrase with poetic meaning. Her Chopin and Debussy also were lit with imagination.

Ludwig Lenel, organist, appeared at Kimball Hall the following evening in a program of Couperin, Handel, Bach, Brahms and modern composers.

Benno Rabinof, violinist, gave a recital at Orchestra Hall on Nov. 18, disclosing a remarkably facile technique and a natural affinity for his instrument. He played music by Vivaldi, Schubert, Saint-Saëns and others with apparent effortlessness, and his tone for the most part was rich and shining. His wife, Sylvia Rabinof, supported him admirably at the piano.

The Fine Arts Quartet, now established as one of the city's important musical organizations, appeared before a large Fullerton Hall audience on Nov. 19. The new quarters are ideally suited to chamber music. The acoustics are excellent and the compact structure of the hall, with its steeply graded tiers of seats which afford an excellent view of the stage, makes for an intimate atmosphere. The ensemble played works by Beethoven, Bartok and Mendelssohn.

### Moiseiwitsch Returns

Because he had been absent for so many years, Benno Moiseiwitsch was a new piano personality to many who attended his recital in Orchestra Hall on Nov. 22. There would have been a much larger attendance if more people had known the striking qualities of Mr. Moiseiwitsch's work. Each inner voice of Bach's Chromatic Fantasy and Fugue was a smooth, distinct line and had a beautiful singing quality, and Beethoven's Waldstein Sonata was full of majesty and power.

When Marian Anderson gave her annual Orchestra Hall recital on Nov. 23, her voice once more had its beautiful dark richness. Her program began with the conventional group of classical arias, which were rather cold and unmoving, but in songs by Schubert which followed the singer's interpretations glowed. Her English songs, particularly Yarmouth Fair, were warmly communicated, too, and the spirituals which came at the end had everything that could be asked in emotional fervor.

Two other singers gave recitals on the same afternoon. Ferzell Harrison, mezzo soprano, sang a taxing program of French, German and English songs at Kimball Hall with a voice of fair quality but her interpretations lacked conviction. In Fullerton Hall Helene de Reskze, coloratura soprano, showed great facility in florid music by Mozart and Meyerbeer, and her voice, particularly in its middle range, had strength and color.

On the following evening Roland Hayes, tenor, appeared at Orchestra Hall, and held his audience in rapt attention by the fervent, extremely personal quality of his interpretations. His voice had lost none of its flexibility, and he was able to produce considerable power, too, when he felt the music called for it.

At her Kimball Hall recital on Nov. 25 Reah Sadowsky, pianist, introduced two interesting South American works—Juan Orrego's Variations and Fugue on a Street Cry, a clever, mood-provoking piece, and Villa-Lobos' vividly

colored Bachianas Brasileiras, No. 4. These and standard compositions of Bach, Beethoven and Brahms, Miss Sadowsky played with fluency and style.

Ferruccio Tagliavini, who made his American debut last season with the Chicago Opera Company, was greeted by a highly demonstrative audience so large it overflowed onto the stage when he gave a recital in Orchestra Hall on No. 30. In Italian songs, both old and modern, a French and English group, and arias from Martha, L'Elisir d'Amore, Tosca and other operas, Mr. Tagliavini gave a full and satisfying account of his rich talents.

RUTH BARRY

## University of Chicago Gives Pergolesi Work

CHICAGO.—For the first time since the war, Handel Hall at the University of Chicago will be the setting for a University of Chicago opera production when the music department and the Renaissance Society jointly sponsor the production of Pergolesi's The Music Master, Dec. 7 and 9. Three young singers from Chicago will be soloists in the production. They are Dorothea Brodbeck, coloratura, Harold Brindell, tenor, and Robert Spiro, baritone. Members of the Collegium Musicum with Sigmund Levarie conducting, will make up the chorus and orchestra.

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METROPOLITAN OPERA  
Opera — Radio

## RECITALS

(Continued from page 8)

effect of amusing dramatization with which it was carried out. Miss Brownell and Mr. Browning later sang a duet from Puccini's *Manon Lescaut*. The soprano's solo offerings included an air from Gluck's *Iphigénie en Tauride* and a *Dionysos Dithyramb*, by Wilhelm Peterson-Berger. Mr. Browning's solo contributions included old Italian airs by Cesti and Scarlatti and modern ones by Donaudy. The second half of the bill was devoted to songs in English by Munro, Hammond, Griffes, Hamblen, Spross, Hageman, Mortimer Browning and others. Marian Kalayjian accompanied with taste. P.

### E. Robert Schmitz, Pianist

Playing with classic restraint and clarity, E. Robert Schmitz opened his Carnegie Hall recital on Nov. 25, with Bach's *C Minor Partita*. The same wiry, impersonal tone which predominated throughout the evening was ideally suited for the angular, metallic patterns of Karol Szymanowski's *Twelve Etudes*, Opus 33 but Schumann's *Carnaval* did not fare so well when offered with the same austerity of color. The concluding group of four Debussy *Etudes* were in perfect harmony with the viewpoints expressed throughout the evening and the preceding Chopin group which included the *A Flat Polonaise*, embodied some original conceptions. J.

### Leonard Rose, Cellist

The recital given in Town Hall on Nov. 26 by Leonard Rose, first cellist of the New York Philharmonic-Symphony, was from beginning to end a notable example of sheer beauty of tone and deft musical phrasing, applied with a sure and knowing touch to five larger compositions of quite dissimilar nature. Mr. Rose played Sammartini's *Sonata in G Major*, the Bach unaccompanied *Suite in C Major*, No. 3, the Brahms *Sonata in F Major*, Op. 99, No. 2, Isadore Freed's *Passacaglia* (first performance), and Tchaikovsky's familiar *Variations on a Rococo Theme*. Of these works, only the Tchaikovsky show-piece could be questioned, and not for Mr. Rose's playing, which was a magnificent display of quiet virtuosity, but for the obviousness of the music itself.

Irving Owen, at the piano, furnished accompaniments so well suited to the soloist's style as to be hardly heard; in his own share of the Brahms sonata he proved this was by design, not backwardness. The slow movement of this sonata, the *Adagio Affettuoso*, was perhaps the high point of the evening. Mr. Rose plays a cello with a basic tone so sweet and voluptuous that it would become cloying if played with too much abandon; the chaste restraint of his playing style, together with the gorgeous tone, brings out the very essence of Brahms' sombre romanticism. G.

### Kohon, Kosches and Holcman Heard in Concert

Harold Kohon, violinist, Oscar Kosches, pianist, and Jan Holcman, pianist, gave a concert in Carnegie Recital Hall on Nov. 26 under the sponsorship of the Association of Friends of Our Tribune, a Polish cultural society. N.

### Walter Brandin, Bass-Baritone (Debut)

Walter Brandin, bass-baritone, made his New York debut in Times Hall on Nov. 26, with Otto Janowitz assisting at the piano. His program included songs by Beethoven, Franz, Brahms, Wolf, Furgiele, Naginski, and Mr. Janowitz, together with arias by Peri, Gluck and A. Thomas. Mr. Brandin's voice is large and resonant, but he does not sing with



Leonard Rose



Rose Dirman

ease. A noticeable straining and edginess of quality is inherent in his manner of delivery, and his intonation is often quite indefinite. However, he is earnest in his approach to music, and the friendly straightforwardness of his platform manner earned him a cordial reception. G.

### Rose Dirman, Soprano

Thanksgiving afternoon is hardly the most auspicious time for a serious recital and there was a gathering of only moderate size when Rose Dirman appeared in concert at the Town Hall on Nov. 27. Nevertheless, the event proved to be one of the most distinguished and enjoyable of the season so far and the artist could not have been acclaimed with more fervor had the house been jammed to the roof. Her program was long, varied and exacting. It ranged through a pair of Handel arias, the Zefiretti lusinghieri from Mozart's *Idomeneo* and Mendelssohn's *Neue Liebe und Der Mond* to Lieder by Hans Hermann Wetzler, Joseph Marx, Ravel's *Five Greek Popular Songs*, lyrics by Nadia Boulanger, Poulenc, Scriabin and Medtner and a concluding group of American numbers. And, as if all this abundance were not enough, there were additional favors, among them Ravel's *Flute Enchantée*.

Miss Dirman was in excellent voice and her bright tones gained in purity and luster as the afternoon progressed. Nevertheless, she did few things more delightfully than the lovely Zefiretti aria, her delivery of which proved to be a model of Mozart singing, fastidious in taste and irreproachable in point of style. The artist was no less fortunate in her numerous other offerings. She sang Mendelssohn's elfin *Neue Liebe* with enchanting delicacy and captured the poetry of the beautiful *Der Mond*. Wetzler's Straussian *Deiner hellen Stimme* and Marx's *Marienlied* and *Nocturne*, to say nothing of the French songs of Ravel, Poulenc and Boulanger, were quite as fortunately communicated, for all their differences in style and spirit.

An important factor in the success of Miss Dirman's recital was the deft support furnished by Donald Comrie, one of the most sensitive and musically young accompanists now before the public, who cooperated with fine-feeling intuition and who treated the elaborate piano parts of Ravel, Wetzler and Poulenc, among others, with virtuosity of a truly high order. P.

### Koharik Gazarossian, Pianist (Debut)

Koharik Gazarossian, Armenian-born pianist-composer with a thoroughgoing French background, made her American debut in Times Hall on Nov. 27. Her program included works by Bach, Mozart, Schumann, Roger-Ducasse (with whom she has studied composition), Chopin, Liszt, and one of her own compositions, *Eight Variations on Komitas' Theme*.

Miss Gazarossian plays with a wholesome, full-blooded enthusiasm, a generally sound technique, and an adequate perception of the moods and styles of the composers represented on

(Continued on page 18)

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## RECITALS

(Continued from page 17)

her program. Her composing style partakes of the rarefied eclecticism of the French impressionistic school, but is considerably enlivened and broadened by an exotic, yet healthy, emotional impetus of her own. G.

### Josefina Megret, Pianist (Debut)

At her debut in Town Hall on Nov. 27, the Cuban pianist Josefina Megret



Sylvia Zarembo



Erica Morini



Elisabeth Schumann



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presented a program including works by Bach, Mozart, and Liszt; she gave the first performance of Six Preludes, by Paul Bowles, and the first American performances of Preludio y Giga, by Hernandez, and Ardeval's Tres Pequeños Preludios; she also played Comparsa, by Caturra, and Juan Castro's Toccata.

In the classic works played, Miss Megret was more at home with Mozart than either Bach or Liszt, for her playing style is rather light. Since her command of tonal dynamics and rhythmic inflection is not wide, she leans toward monotony in the performance of works requiring either bravura technique or largeness of conception. She is at her best in the Cuban and South American compositions offered in the final section of her program, for the more insistent rhythms and pronounced Latin colorings intrinsic in these scores tend to offset the general flatness of her style. G.

### Sylvia Zarembo, Pianist

Sylvia Zarembo, sixteen-year-old American pianist of Polish ancestry, once more demonstrated her outstanding flair for the piano at her Town Hall recital on Nov. 28. Her fleet, highly developed fingers found little difficulty in taking the hurdles to be found in the Bach-Busoni Organ Toccata in C, Schumann's Symphonic Etudes, the Chopin Ballade in G Minor and Etudes in C Sharp Minor and A Minor from Opus 25 and the Balakireff Islamey, and in most of these works a creditable attempt was made to achieve significant coloring, however conventionally planned.

In softer passages her tone was of good quality; above a mezzo-forte it lost texture and became noisily percussive, robbing climactic moments of the desired majestic eloquence. The Schumann Etudes received a more convincing performance than did the Chopin pieces, apart from the C Sharp Minor Etude, as the Ballade was treated episodically, without an overall grasp of it, and lacked the emotional intensity and dramatic effect demanded. The Wintery Wind Etude also was wanting in the impelling stormy fire needed, a lack atoned for in the performance of Islamey. Ravel's Pavane was played with due simplicity and Kabalevsky's Sonatine in C, with a nice response to its inherent grace and charm. C.

### Erica Morini, Violinist

Erica Morini's Carnegie Hall recital on Nov. 28 was marked by her characteristic good taste, fluency, and exquisite artistry. She divided her efforts rather definitely between the classic and contemporary violin repertoire, programming music by Handel, Vivaldi-Respighi, Bach, and Vieuxtemps before the intermission, and after it, works by Hindemith, Shostakovich, and Leo Nadelmann. Though there was no lack of reverence in her approach to the more conventional portion of her program, she seemed a little tired and distracted at the beginning of the concert. However, her playing took on an augmented fire and enthusiasm after the intermission. Miss Morini and the pianist of the evening, Leon Pommer, gave the Hindemith Sonata in D, Op. 11, No. 2, a

performance of remarkable insight and beauty; when thus played, the work stands without question as a major contribution to violin literature, with a noble eloquence not in the least derivative but worthy of being ranked with the chamber music of Beethoven and Brahms.

The broad, full richness of Miss Morini's tone in the Hindemith work set a frame of contrast for the elfin, gleeful delicacy with which she played the Three Fantastic Dances of Shostakovich. Leo Nadelmann's Invocation and Dance, last on the program, was given its first performance. In this work, the young Swiss pianist and composer has succeeded in establishing a splendid mood of expectancy in the Invocation, but the Dance which follows seems unnecessarily frenzied and formless. G.

### Valentine Akserova, Soprano

Valentine Akserova, soprano, gave a recital in the Times Hall on Nov. 28, with George Reeves at the piano. Mme. Akserova's program was well out off the beaten track. A Handel aria, Ah! Mio Cor!, began the program, followed by Gluck's Divinités du Styx. Three of Milhaud's songs were dramatically interpreted. Bizet's L'Adieu d' l'hotesse Arabe, which was rescued from oblivion by Dorothy Maynor, several seasons ago, was well sung, and an excerpt from Britten's The Rape of Lucrece was also effective. An attractive aria from an unfamiliar work of Rimsky-Korsakoff, Servilia, closed the first part of the program.

Songs in Russian made up the second half, not invariably selected judiciously, but presented with taste. Glinka, Dargomyzsky, Rachmaninoff, Mussorgsky, Balakireff, Glazunoff and Tcherepnine were represented. Mme. Akserova received much applause. N.

### Eunice Podis, Pianist

Eunice Podis, pianist, made her second appearance of the season at Carnegie Hall on the afternoon of Nov. 29. Her well chosen program included toccatas by Bach, Khatchaturian and Prokofieff, Beethoven's Sonata in C Minor, (Pathétique), a Chopin group, Pour le Piano by Debussy and Griffes' Scherzo. Miss Podis displayed the same driving intensity which marked her previous recital. Her vivid interpretations of the three toccatas were extremely effective and the straightforward and decisive manner in which she played the Beethoven sonata was a delight to hear. She has yet, however, to overcome the harshness of tone that marred some of the forte passages. The pianist was at all times well received by the large audience. B.

### Elisabeth Schumann, Soprano

Elisabeth Schumann offered a program entirely devoted to Schubert at her recital in Town Hall on Nov. 29. It was said to be the same program which the artist performed at the Edinburgh Festival last summer with Bruno Walter at the piano. At this recital, Leo Rosenek was Miss Schumann's expert accompanist, as he has been at her previous appearances in New York in recent years.

Very wisely, Miss Schumann con-

(Continued on page 23)

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# Production Problems In Radio Music—3b

Special microphone placement  
needed for broadcasts from opera  
stage—Crowd movement upsets  
normal balance, says ABC director

By EUGENE BRUCK

**L**ISTENERS to the Metropolitan Opera broadcasts have the best seat in the house. Millions of them are seated in the very place, somewhere between the orchestra and the stage and about 20 feet in the air, where the balance between the instruments and the singers is almost perfect. From this perch, soloists are never drowned out by the chorus and yet the perspective of voices that are a considerable distance from each other is retained. When the action moves to one side of the stage, the radio audience's imaginary chair moves with it. Broadcast listeners receive the benefits of a technique that enables them to hear the opera as the composer conceived it. ABC engineers even take the liberty of improving any defects produced in the sound by defective writing for the stage or stage direction.

How easy it would be for the engineers if they could only replace that imaginary seat high above the stage with a microphone! Unfortunately, an opera is more than a musical concert. It is a spectacle and it would certainly never do to have a microphone wafting about over the heads of the singers, thereby spoiling the illusion of reality for which every play strives. And even if such an intrusion were possible, the convergent point of sound, where the microphone would have to be placed, is never stationary. It moves with the stage action and no single microphone could move as quickly and subtly as that action requires. Instead, ABC program director William Marshall and his chief engineer, Irving Grabo, use a network of microphones all around the outskirts of the stage.

These microphones are switched on and off in various combinations. In order to know exactly where the convergent points of sound will be at all times and when there is danger of one group overbalancing another, Mr. Marshall has to be fully conversant with all aspects of the opera. Musical knowledge is the leading prerequisite to his successful application of engineering skill.

## Mysterious Microphones

Mr. Marshall, who works in conjunction with Henry Souvaine, in charge of production of the intermission features and their coordination with the musical portion of the broadcast, adamantly refuses to reveal the exact location of his microphones. It's not plagiarism of the method that he fears, but rather the effect that such knowledge would have on the younger singers. It is only human that singers would wish to "point" toward their largest audience at the peak of a big aria. Such unforeseen incidents as a singer turning toward a microphone instead of toward the audience would upset Mr. Marshall's calculations. He has enough trouble as it is with newcomers who are daunted by the big open spaces of the vast opera house and tend to shout into the void. It was learned, however, that there are two microphones hidden in the drops high above the front of the stage. These are the mikes that are provided for the orchestra. They are the most important because they are rarely altered in intensity and at times are the only microphones in use.

Usually when there is loud laughter or a fairly static chorus and group of soloists on stage, the orchestra microphones are sufficient to carry the entire load. If, however, there is a solo voice that is weaker than it should

William Marshall (above right) directs the broadcasting of the opera music at the Metropolitan from a special booth at the center of the Grand Tier. Assisting him is Irving Grabo, chief engineer. Right, one example of why crowds are hard to broadcast: the riot scene at the end of the second act of *Die Meistersinger*, in rehearsal

be in the middle of a large ensemble (as might be the case in the finale of *The Masked Ball*, where some sopranos have difficulty in the role of Oscar, the page), a microphone is switched on and the solo is amplified.

It is a first principle that the orchestra is faded as little as possible. The balance of orchestra and voice intended by the composer is strictly adhered to. Only in the case of weak singers or difficult stage situations where they cannot be heard otherwise are voices amplified. The new balance thus achieved is then faded down to ordinary level. It might be supposed that the orchestra would be faded in the operas of Wagner, but this is not the rule.

The attainment of overall coverage by use of separate scattered microphones is extremely tricky. Sounds intended for one microphone occasionally leak into another. It requires a steady hand and a keen ear to blend two microphones when a singer walks from one end of the stage to the other. Mr. Marshall is careful to restrain a zealotry to overcome certain adverse circumstances and the result is usually fortunate. For example, when Scarpia leans out of the window in the second act of *Tosca*, it would be both difficult and unwise to have a micro-

phone waiting for him under the window sill. His voice is allowed to fade out naturally and the radio audience is able to sense the perspective of the stage action.

The most difficult of all scenes to handle are the "mob" scenes. Choruses that rush helter-skelter, such as in the first and second act finales of *Meistersinger*, and in the first act of *Boris Godunoff*, are uncertain because of the vacillation of the sound volumes. There are also the physical effects of such scenes to be considered. Running produces unmusical thuds. Boots squeak and clothes rustle. Nevertheless, the dexterity of the engineer always seems to win out.

A more human and correctable pest is the prompter. Some of the six stage level microphones are near the prompter's box. Mr. Marshall and Mr. Grabo have to be particularly alert to prevent some over-enthusiastic aide from joining the cast. Then, too, there are the prompters who use batons and occasionally beat them on the stage floor. The monitors also have to be alert when a singer is caught between two microphones, so that he comes in either twice as loud as usual or hits a dead spot between them. Microphones set backstage to catch special

(Continued on page 36)



Ben Greenhaus



Louis Melancon



## Toscanini Begins NBC Otello Broadcast

Arturo Toscanini conducted the first two acts of Verdi's *Otello* in a broadcast performance with the NBC Orchestra on the afternoon of Dec. 6. The singers were Ramon Vinay, who assumed the title role, Giuseppe Valdengo, as Iago, Herva Nelli, as Desdemona, Nan Merriman, as Emilia, Virginio Assandri, as Cassio, Leslie Chabay, as Roderigo and Arthur Newman as Montano. Peter Wilhousky trained the mixed chorus and Edoardo Petri a boy's ensemble. The third and fourth acts of Verdi's masterpiece were scheduled for the late afternoon of Dec. 13. A review of the performance will appear in the next issue.

## Philadelphia Orchestra Broadcasts Begin

The Philadelphia Orchestra under Eugene Ormandy began its fifth season of Saturday afternoon broadcasts over CBS Saturday, Dec. 13 (5:00 P.M., EST). The programs originate from the Academy of Music in Philadelphia. In addition to Mr. Ormandy, the orchestra will be led by guest conductors Dimitri Mitropoulos Dec. 20; Alexander Hilsberg, Jan. 10, 24 and 31; George Szell, Jan. 17 and Bruno Walter, Feb. 28. Soloists who are scheduled to appear on the broadcasts are Luboshutz and Nemenoff, Zino Francescatti, Jacques Thibaud, and Rudolf Serkin.

## Orchestras of the Nation Series Resumes

NBC's Orchestras of the Nation series began its fourth year of broadcasts Saturday, Dec. 13 (3:00 P.M., EST). This year, in addition to orchestras from all over the nation, the schedule includes three Canadian organizations, the Vancouver, Toronto and Montreal orchestras. As in past seasons, new music and rarely heard compositions will be programmed by the orchestras in the 25-week series. The programs are supervised by Ernest La Prade and scripts are prepared by David Hall.

## "Musical America" Award Given to Opera "Scripts"

**T**HE special award for the best scripts for musical programs on the air, instituted this year in *MUSICAL AMERICA*'s fourth annual radio poll, was presented by Quaintance Eaton, associate editor of the magazine, on the opera broadcast of Dec. 6. Milton Cross, announcer-commentator, received the citation in behalf of the directors, writers and participants in the Opera Quiz, Opera News on the Air, Opera Round Table and stories of the operas, and also on behalf of the sponsor, the Texas Company. The presentation was heard at the beginning of the opera, which was *Don Giovanni*. The story of these intermission features and how they are produced appeared in the last issue, and the musical phases of broadcasting the opera are discussed on this page.





#### PARKERSBURG COMMUNITY ASSOCIATION HEARS OPERA QUARTET

At the concert of the Columbia Grand Opera Quartet in Parkersburg, W. Va., are, left to right, standing, A. N. Smith, president of the Parkersburg Community Concert Association; Edna Phillips, soprano; William Hain, tenor; Helen Olheim, contralto; and Arthur Kent, baritone. Seated at the piano is Archie Black, pianist for the group

PARKERSBURG, W. VA.—One of the oldest West Virginia Community Concert Associations, Parkersburg has just presented the second concert of its 14th season, the Columbia

Grand Opera Quartet. The National Symphony, Hans Kindler, conductor, opened the series in October, and later the Association will hear William Primrose, and Jesus Maria Sanroma.

#### Münch Leads Boston Orchestra

French Conductor Makes Three Guest Appearances Performing Native Compositions

BOSTON—Charles Münch has made the first of his three appearances this season as guest conductor of the Boston Symphony. As on the occasion of his American debut here a year ago, he offered French music only: the elegant little Suite from Rameau's opera Dardanus; Honegger's Liturgical Symphony (in its Boston premiere); Debussy's Iberia and the Third Symphony by the late Albert Roussel, which work was commissioned for the

Boston Orchestra's 50th anniversary season in 1930-31.

At the two concerts of this program, and again on Sunday when Fauré's Pelleas and Melisande Suite and Franck's D Minor Symphony were substituted for Honegger and Rameau, Mr. Münch confirmed the favorable impression made here previously. He is a technician of command and scrupulous neatness, and an interpreter of style, elegance, good taste and emotional intensity.

The week following Serge Koussevitzky was back on the conductor's stand. Mozart's B Flat Divertimento (K. 287), the second of Ravel's Daphnis and Chloe Suites and Berlioz' Harold in Italy made the program. Joseph de Pasquale, the orchestra's new first viola, took the solo part in Berlioz's romantic masterpiece, playing with dignity, fine style, noble tone and a sense of proportion which proclaimed him an admirable musician.

Two small orchestras have added to the Autumn's variety of concerted music. At Harvard's Sanders Theatre Louis Speyer (English horn of the Boston Symphony) conducted an ensemble of his colleagues called The Berkshire Chamber Orchestra, in a quite remarkable program devoted to Bach, Honegger, Casella, Piston and Respighi. In Jordan Hall Paul Cherkassky opened the season of the semi-professional Civic Symphony, offering as main pieces a Concerto Grosso new to Boston by the Norse Knut Nystedt, and a Boccherini Cello Concerto with Nell Robin as capable soloist.

Wheeler Beckett has opened the 10th season of Youth Concerts sponsored by the Boston Symphony Orchestra, Inc., and performed by about 60-to-70 Boston Symphony men. Beethoven, Schubert, Wagner, Johann Strauss Jr. and Tchaikovsky were the composers represented.

CYRUS DURGIN

#### Memorial Concert for Felix Fox Given at Farmington, Conn.

A chamber-music concert in memory of the late Felix Fox, pianist and music educator, was given on Nov. 20 in Miss Porter's School at Farmington, Conn. Richard Burgin, violinist, Jean Bedetti, cellist, and Jesus Maria Sanroma, pianist, joined in the playing of

the Tchaikovsky Trio in A Minor, and the Mendelssohn Trio in D Minor. Two compositions by Felix Fox and the Chopin Ballade in F Minor were played by Harrison Potter, pianist.

#### Roland Hayes Sings Anniversary Recital

BOSTON—Nearly six months after his local debut at the Metropolitan Opera, Ferruccio Tagliavini, tenor, filled Symphony Hall to capacity and extra seats on the stage for his first Boston concert. The program contained three arias and a miscellany of songs, all sung with Tagliavini's excellent taste and consummate vocal skill.

That evening in the same auditorium Roland Hayes drew a large audience of his devoted following to a concert which marked the 30th anniversary of his debut. On Nov. 15, 1917, he had sung for the first time as a recitalist in Boston's Symphony Hall. In honor of the occasion, Mr. Hayes repeated three Lieder which had figured on his initial program. Once again the sheer genius of subtle and intimate song interpretation glowed in all its potency, and his voice sounded fresh and poised.

Richard Dyer-Bennet, minstrel of tenor voice and magnetic ballad style, took the town by storm at his Richmond Celebrity Series appearance at Jordan Hall. Songs and ballads from Europe and this country enthralled a very large audience. Mr. Dyer-Bennet was immediately re-engaged for a second concert.

C. D.

#### Concert Season Opens in Wheeling

Course Presents Wagner Production of Butterfly—Roland Hayes Appears

WHEELING, W. VA.—The Wheeling concert season opened when the Zou Hastings Frazier Memorial course presented Charles L. Wagner's production of Madama Butterfly at the Capitol theater on Oct. 16. Laura Castellano was heard as Cio-Cio-San, John Crain as Lt. Pinkerton, Lydia Summers as Suzuki, and Valfrido Patachi as Sharpless. Others in the cast included Robert Feyti, Edward Myborg, Donald Johnson and Evelyn Sachs. The orchestra was under Edward McArthur.

George Johnson, piano-humorist, was the first presentation of the Fine Arts Department of the Woman's Club of Wheeling. Mr. Johnson appeared in the auditorium of the Carroll Club on Oct. 24.

The Zou Hastings Frazier Memorial Committee of the Blue Triangle Branch YWCA presented Robert Knox Chapman, bass-baritone and the combined choirs of St. Matthews Episcopal Church in the auditorium of Wheeling High School on Nov. 13.

The Trapp Family Singers gave a program of beautiful a cappella singing and excellent ensemble playing at the Virginia Theater on Nov. 17 under the auspices of the Fine Arts Guild of Wheeling. The group was enthusiastically received by a near-capacity audience.

Clyde English, organist and choir director of the First Liberty Presbyterian Church, Pittsburgh, gave an organ recital at St. Matthews Episcopal Church, Wheeling, under the sponsorship of the local chapter of the American Guild of Organists on Nov. 18. The Fine Arts Department of the Woman's Club offered as their second attraction of the season the Dorelle Pop Concert Trio of New York in the auditorium of the Carroll Club on Nov. 21. Maxine Dorelle, soprano, Thomas Richner, pianist, and Lawrence Sommers, violinist, comprise the Trio.

Roland Hayes, tenor, gave a note-

worthy concert in the auditorium of Madison school before a large audience on Nov. 21. Mr. Hayes' program offered songs by John Dowland, Bach, Haydn, Mozart, Schubert, Debussy, Saint-Saëns, Dvorak, Jensen and Samuel Barber and a group of spirituals.

MONTANA X. MENARD

#### First Piano Quartet Enjoying Great Success

Unusual interest has been demonstrated by the musical public in the current tour of the First Piano Quartet which has been marked by soldout houses wherever the ensemble has appeared. In many localities additional seats have been placed upon the stage to accommodate the overflow crowds. Among the cities on the Quartet's itinerary are Rochester, Detroit, Lafayette, Ind., St. Louis, St. Paul, Davenport, Iowa, Cleveland, Pittsburgh, Worcester, Mass., Boston, Norwood, Mass., and Philadelphia.

#### Mednikov and Gillespie Win Prizes

Selma Mednikov of New York and Albert Gillespie of Fort Worth, Texas, pianists, are the winners of Excellence Prizes presented by the National Guild of Piano Teachers, according to a recent announcement by the Guild. Mr. Gillespie is scheduled for an early New York recital appearance in Town Hall. A special award of \$150, in the Young Artist category, went to Gates Wray of New Jersey.

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## Detroit Lists Unusual Music

Mendelssohn String Symphony  
Performed—Cleveland Orchestra Makes Visit

DETROIT.—Little heard works of the masters plus a goodly share of American music have been featured on each of the first six pairs of concerts by the Detroit Symphony in its 33rd season.

On Nov. 6-7, in commemoration of the 100th anniversary of the death of Felix Mendelssohn, Karl Krueger programmed the Fingal's Cave Overture and the Symphony No. 9 for strings. They revealed some sterling playing by the violin choirs. A sensitive but powerful reading of Strauss' Don Juan followed.

After his usual rousing performance of the Grieg Piano Concerto, Percy Grainger responded to the deafening ovation with four encores.

Eva Likova, Czech soprano, sang both dramatic and coloratura arias on the fourth concert pair, singing Handel's Il Penseroso, assisted by Mr. Caratelli on the flute; the Song to the Moon from Rusalka by Dvorak; Leah's Air from L'Enfant Prodigue of Debussy; and Chrysosthemis' aria from Strauss' Elektra.

Paul Creston's First Symphony, Handel's overture to Agrippina and Dohnanyi's Suite, Op. 19, rounded out the program.

Witold Malcuzyński played with flawless technique and impassioned reading Chopin's F Minor Concerto on both Nov. 20 and 21. He gave the same composer's Revolutionary Etude on Thursday and the A Flat Polonaise on Friday soul-stirring performances in response to the shattering applause. The remainder of the program included Dvorak's Symphony in D Major, the overture to the opera Mataswintha and Dance by Franz Scharwenka; the overture to La Comtesse and polka from Halka both by Stanislaw Moniuszko.

The orchestra's string section presented further evidence of its development over the past month with a finely-wrought performance of Arthur Foote's Suite for Strings on Nov. 27. Then the orchestra performed the Brahms First in which the brasses were particularly impressive under Dr. Krueger's direction. A poetic interpretation

of still another new work, Lazare Saminsky's Stilled Pageant added further to the orchestra's stature. The score makes use of the whole vast repertory of percussive effects, but without pretension, and there were many passages of great expressiveness and beauty.

The well-modulated tones of Alexander Sved were shown to advantage by Beethoven's In Questa Tomba and Giordani's Caro Mio Ben. The baritone returned to join the orchestra in an enjoyable collaboration on Wotan's Farewell and the Magic Fire Scene from Die Walküre.

The Cleveland Orchestra made a guest appearance in Masonic Temple Nov. 10. Josef Gingold, concertmaster who occupied first desk with the Detroit Symphony a year ago, drew a round of applause when he appeared. A large audience was duly appreciative of George Szell's readings of Berlioz' Roman Carnival Overture, Hindemith's Metamorphosis on Themes of Carl Maria von Weber, Strauss' Dance of the Seven Veils from Salome, and Beethoven's Seventh Symphony.

LEONARD DARBY

### Numerous Recitals Given in Denver

DENVER.—The Fox Theater Series under the direction of Harry E. Huffman had a busy month. On Nov. 13, Bidu Sayao presented a program in which the music of Brazil was featured. Arthur Whittmore and Jack Lowe, duo-pianists, were cordially received on Nov. 24. This was homecoming for Mr. Lowe, who is a Denver boy. Ginette Neveu made her first appearance in Denver and proved a sensation. Oberfelder-Slack presented two artists this month. Helen Traubel, on Nov. 5, drew a capacity audience and offered a brilliant program. Guiomar Novaes also filled the City Auditorium and fully justified the impression she has made on former appearances.

J. C. K.

### Brahms Requiem Given in Oberlin

OBERLIN, OHIO.—Barbara Troxell, soprano, and Myron Sands, baritone, were the vocal soloists on Dec. 7, when the Oberlin Musical Union, conducted by Maurice Kessler, presented Brahms' Requiem. Professor Leo Holden was the organist.



George Burns

### GAFNI OPENS SCHENECTADY CIVIC MUSIC SEASON

Shown after his concert is Miklos Gafni with (left to right) Ellis F. Auer, president of the Schenectady Civic Music Association; Dr. Otto Herz, accompanist to Mr. Gafni; Mrs. Remi J. Roberts of the Civic Music Association; Mr. Gafni; Marion T. Posson, secretary; Joseph G. Derrick, vice-president, and Robert M. Carothers, treasurer

SCHENECTADY, N. Y.—The Schenectady Civic Music Series was opened in mid-November by the Hungarian tenor, Miklos Gafni, whose life story

has recently been made into a motion picture. The singer was warmly received by the members of the Schenectady Civic Music Association.

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Noel Straus, N. Y. Times,  
Oct. 26, 1946



## Steber Sings with St. Louis Symphony

Other Soloists Include Garbousova, Whittemore and Lowe and Uninsky

ST. LOUIS—The appearance of Elenor Steber, soprano, as first soloist of the symphony season, Nov. 1 and 2 was made auspicious by a fine program which featured this charming young artist in a miscellaneous group of operatic arias. Albert N. Tipton, flutist of the orchestra, made a fine impression with his playing in the Bach Suite No. 2 in B minor for Flute and Strings. Bernard Wagenaar's Song of Mourning performed as was Pictures at an Exhibition by Musorgsky. Vladimir Golschmann was roundly applauded.

The fourth pair of concerts, Nov. 7 and 8 brought forth an interesting program starting with Phillip Emanuel Bach's Andante from Concerto in D Major.

Following this came a first time hearing here of Elie Siegmeister's Ozark Set which did not arouse much enthusiasm, and Brahms' Fourth Symphony. Raya Garbousova gave us a first hearing of Samuel Barber's Cello Concerto.

On Nov. 15 and 16, Whittemore and Lowe, duo-piano team, made their first local appearance. Mr. Golschmann's crisp and stimulating reading of the overture to Smetana's The Bartered Bride was followed by an uncommonly fine performance of Mendelssohn's Scotch Symphony.

Conductor, soloist and orchestra won a deserved and enthusiastic ovation at the Nov. 21 and 22 concerts. Mr. Golschmann conducted the overture to Mozart's The Marriage of Figaro which was followed by a brilliant performance of the Beethoven Emperor Concerto by Alexander Uninsky. In the second half were heard the Prelude and Love Death from Wagner's Tristan and Isolde, followed by Debussy's The Afternoon of a Faun and Stavinsky's Suite from the Ballet, The Fire Bird.

The second pop concert, Harry

### AT REHEARSAL

Left to right, Robert Gross, concertmaster of the Columbus Philharmonic, Izler Solomon, conductor, and Godfrey Turner, composer of Gregorian Overture which won the BMI \$500 prize



Columbus Citizen

Farbman conducting, was held at the Opera House on Nov. 23 before a filled auditorium.

The first concert of the 88th season of the Philharmonic Orchestra under the direction of Stanley Chapple in the Opera House on Nov. 6 included works by Mozart, Beethoven, Sibelius, Copland and Dvorak.

An audience of 3,500 turned out to hear a special concert by the St. Louis Symphony under the direction of Andre Kostelanetz on Nov. 10.

HERBERT W. COST

## Freccia Lauded for Bach Transcription

NEW ORLEANS.—Massimo Freccia's masterful transcription of Bach's Passacaglia in C Minor brought forth tremendous applause at a recent concert of the New Orleans Symphony. The conductor has brought the organization to a fine artistic level.

Among its soloists, the orchestra has had Mischa Elman whose performance of the Tchaikovsky Concerto was rewarded with much enthusiasm and Claudio Arrau who played the Brahms Second Concerto in a manner to make him a welcome visitor here again. Lionel Adams, presi-

dent, has arranged a number of Youth Concerts and 12 broadcasts. H.B.L.

## Mildner Receives St. Louis Ovation

French Violinist Appears on Principia Course—Eustis, Rabushka, Sirota Play

ST. LOUIS—After an absence of some years Poldi Mildner returned to the city in a piano recital as the initial offering of the Civic Music League course on Nov. 25. Before a capacity audience she performed a ponderous program that covered a wide compass of technique and expression and was rewarded with an ovation at its conclusion, resulting in four encores.

Devy Erlih, the French violinist appeared in recital in Howard Hall on Nov. 14 as the second event of the Principia Concert and Lecture Course. Accompanied by Phillip Fadkin, Mr. Erlih's program was acceptably presented.

Dorothy Eustis, pianist, gave an interesting recital in the auditorium of Webster College, Webster Groves, Mo., on Nov. 24.

Joseph Rabushka, violinist of this city, was presented in his debut recital at the Kiel Opera House on Nov. 5 under the auspices of Entertainment Enterprises. His highly technical program of standard works was masterfully played.

Leo Sirota, Russian pianist, recently moved here as artist teacher of the piano department of the St. Louis Institute of Music and was presented in recital by that school at the Sheldon Memorial Hall on Nov. 18.

HERBERT W. COST

## Rigoletto Staged In New Orleans

Robert Weede, Graciela Rivera and Eugene Conley Triumph in Double Performance

NEW ORLEANS.—The pre-yuletide season of the New Orleans Opera House Association ended in a blaze of glory with two performances of Rigoletto, admirably conducted by Walter Herbert and impressively directed by William Wymetal.

Robert Weede fulfilled high expectations, investing the title role with warmth and a sensitive appreciation of its lyric qualities. Eugene Conley was an ingratiating Duke and Graciela Rivera an ideal Gilda.

The young Puerto Rican coloratura was given a memorable, and deserved, ovation after the Caro Nome aria. Other singers contributing to the fine performances were Desire Ligeti, Virgilio Lazzari, Marietta Muhs, Robert Bird, Audrey Schuh, Alton Wilder, Ernest Barnum and Frances Vella.

The ballet, directed by Lelia Haller,

did its bit charmingly. A noticeable advance has been made in the chorus which, under the direction of Madelein Beckhard, has won plaudits for precision and observance of nuance. H.B.L.

### Busch and Serkin

#### Give New Orleans Recital

NEW ORLEANS.—The Philharmonic Society, Corinne Mayer president, recently presented Adolf Busch and Rudolf Serkin in a well-chosen program. The large membership of the society paid tribute to the distinguished artists in prolonged applause. The New Orleans Music Teachers' Association sponsored Stanley Fletcher, pianist of the department of Music at the University of Illinois, in a lecture recital at the home of George H. Terriberry, honorary life president of the New Orleans Symphony. H.B.L.

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## RECITALS

(Continued from page 18)

finer herself neither to the unfamiliar nor to the familiar Schubert. Consequently her program had a welcome variety. In the first group the difficult Auf dem Wasser zu Singen was beautifully sung, with the sensitive assistance of the accompanist. And in the second, Geheimes, though essentially a man's song, was extremely well done and carried conviction. Nacht und Träume was also memorably performed. Throughout the recital Miss Schumann gave the impression of holding back her voice, but her interpretations were at all times masterly. The audience was warmly enthusiastic. N

### Blanche Thebom, Mezzo-Soprano

Blanche Thebom is one of those opera singers whose ambitions to make a name in the recital field unquestionably do her credit. Since she made her concert debut here four years ago she has greatly developed, thanks to much experience in other centers than New York. Before a representative gathering in the Town Hall the afternoon of Nov. 30 the fascinating Metropolitan mezzo-soprano gave an exacting program of German Lieder, a Mozart aria and a group of Rachmaninoff songs, holding the absorbed attention of her listeners and supplementing her printed list with a quantity of extras.

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The singer began with one of Mozart's finest concert arias, the Misero, O Sogno, composed for the tenor Adamberger. This noble music set the artistic key of the afternoon. Miss Thebom delivered it dramatically, with fastidious taste and not a little of the grand manner. Her tones had their wonted freshness and color, even if they were occasionally marked by a certain breathiness. Following Mozart, Miss Thebom offered a refreshingly unconventional Schubert group, with Der Jüngling an der Quelle about the sole relatively familiar item; Wehmut, Der Einsame, An den Mond and the dramatic Ueber Wildemann are lyrics rather seldom attempted by the average recitalist. A succeeding Schumann dispensation comprised Melancholie, the two Lieder der Braut, Er ist's, Der Himmel hat eine Träne geweint and Lust der Sturmnacht. The latter half of the bill opened with four of Gustav Mahler's loveliest songs—Liebst du um Schönheit, Rheinlegendchen, Ich atmet einen Lindenduft und Scheiden und Meiden. By comparison Rachmaninoff's O Never Sing to Me Again, Lilacs, So Weep the Waves and How Long Ago sounded outright trivial.

Barring a few minute flaws of pitch Miss Thebom's voice was in rare condition almost constantly. Stylistically and interpretatively she gave continual evidence of intensive study and the most meticulous preparation. Indeed, there were times when her nuances seemed over-refined rather than spontaneous and not infrequently her effects verged on the theatrical. At such moments artifices and sophistications bewrayed the operatic artist rather than the intuitive recital singer. The peak of the afternoon was reached in Mahler's Ich atmet einen Lindenduft and Liebst du um Schönheit. Miss Thebom appears to feel an affinity for Mahler over and above what she does for Schubert and Schumann.

William Hughes supported the singer in sensitive fashion. P.

### Ralph Pierce, Pianist

Ralph Pierce, a pianist from California, gave a recital devoted to Schumann at Times Hall the afternoon of Nov. 30. His offerings were the Six Concert Etudes on Paganini Caprices and the Eight Novellettes which make up Op. 21. Both of these works he performed without pause and the middle part of his program he devoted to the C Major Fantasie. Mr. Pierce displayed strong, accurate fingers, a good tone quality and no end of seriousness. Unquestionably he commanded respect for his musicianship and the earnestness he brought to a large task. That he has the poetic and imaginative warmth which things like the Fantasie and the Novellettes demand was less obvious. Y.

### Albeni Trio Heard

#### At New Friends Concert

Paul Hindemith's Quartet for Clarinet, Violin, Cello and Piano was the novelty at the New Friends of Music concert in Town Hall on the afternoon of Nov. 30, with Robert McGinnis, Alexander Schneider, Benar Heifetz and Erich Itor Kahn as the performers. The work is organized with Mr. Hindemith's customary structural economy and mastery, but it never seems to catch fire. Delightful synopated rhythmic figures in the piano



Ben Greenhaus  
Kenneth Spencer, bass, with Alexander Gretchaninoff, composer, whose song, My Country, Mr. Spencer included in his Carnegie Hall recital on Nov. 30

and strings, exciting cadenza-like climaxes and impressive development sections abound in this Quartet. Yet one cannot escape the businesslike flavor of the music. Mr. McGinnis could have employed a more subtle range of tone color and volume, but the other artists were in best form.

Messrs. Kahn, Schneider and Heifetz opened the concert with a performance of Beethoven's Piano Trio in C Minor, Op. 1, No. 3, and closed it with the Piano Trio in E Flat, Op. 70, No. 2. They played the magnificent early trio rather nervously and superficially; but their interpretation of the E Flat Trio was warmly eloquent. The exquisite pianissimo passages were beautifully colored and accented. R.

### Kenneth Spencer, Bass

Kenneth Spencer, Negro bass, who has been heard in night clubs, films and light operas, undertook a recital in Carnegie Hall before a large audience on Nov. 30. His program included airs by Bach and Handel, Schubert's Der Atlas, Der Kreuzzug and Eifersucht und Stolz, Brahms' Ver-rath, lyrics by Tchaikovsky, Cui, Rubinstein and Rimsky-Korsakoff, a French group by Fauré, Duparc, Honegger and Fourdrain and a quantity of Spirituals.

The young man has fine vocal material and a striking presence. His technical schooling is imperfect, however, particularly as concerns his upper tones. Moreover, despite the sincerity with which he sings everything, he still has much to learn about matters of style and interpretation. He was well accompanied by Werner Singer. Y.

### Grace Castagnetta, Pianist

The group of improvisations with which Grace Castagnetta concluded her recital at Town Hall on Nov. 30, provided not only a pleasant example of a lost art, but also a focus on the fine musicianship which pervaded the entire program. Her improvisations, upon themes suggested by the audience, established an intimacy between the pianist and her listeners that was a refreshing change from the usual austerity of most recitals. They also required from Miss Castagnetta a knowledge of thematic and harmonic anatomy which she coupled with a sprightly imagination.

These talents, though, were apparent from the very beginning. She played Bach's Italian Concerto with a deliberation of pace and a percussiveness that ably suggested the harpsichord quality of this work. The very taxing Variations on an Original Theme, Op. 21, by Brahms, were convincingly played by Miss Castagnetta, who here revealed considerable strength. In Mozart's Sonata in D

(K. 311), the pianist faltered slightly, the slow movement being played without the requisite expressiveness.

Following a set of 12 Preludes by Chopin, Miss Castagnetta played Ravel's Gaspard de la Nuit. If occasion-

(Continued on page 25)

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# Zurich Lauds Bartok and Kodaly Works

By WILLI REICH

ZURICH

Our encounter with Bela Bartok's opera—the one-act Duke Bluebeard's Castle, written in 1911—which the Zurich Stadttheater under the new management of Hans Zimmermann recently produced as part of a Hungarian Evening, proved a unique experience. The book, written by Bartok himself, has symbolic leanings and is strongly influenced by Maeterlinckian tendencies. The solution of the Bluebeard problem is of lofty originality and great psychological keenness.

Apart from the shades of Bluebeard's first three wives the piece has only two characters—Bluebeard and Judith, his newly acquired fourth wife. The opera begins with the entry of Judith in Bluebeard's castle. Filled with devout love she follows him like one in a trance. Bluebeard warns her of his sinister purposes, but in vain. She imagines she can bring light into his dark home and his dark soul. Perhaps she could do so if she could bring herself to believe in him without questionings or doubts (Lohengrin and Elsa!). But an unhappy restlessness drives her to attempt to penetrate his secret.

One by one, Judith opens seven doors and recognizes the seven phases of Bluebeard's true self. Behind the last door are Bluebeard's former wives whom he murdered and who live on as shadows. Judith, too, is gradually transformed into a shadow and passes through the seventh door. But this transformation brings Bluebeard a kind of redemption. After Judith he desires to possess no other wife and the circle of his unhappy life is closed. In his first wife he sees embodied the morning of his existence, in the second, noonday, in the third, evening, in Judith, night; and so he himself sinks into eternal darkness.

For these symbolic happenings Bartok composed music which originates in the realm of Pelléas but,



A Scene from Kodaly's Spinnstube

Peter Zimmermann



Peter Zimmermann  
Ira Malaniuk as Judith and Alois Pernerstorfer as Bluebeard in Bartok's Duke Bluebeard's Castle

In the five pictures into which the story is divided the Watteau youth is fired by the adoration for him by a pretty dancing girl. Together the pair experience all sorts of striking adventures, in which other famous Louvre paintings, such as Mona Lisa and Henry VIII, take part. The Basel composer, Hans Haug, provided a brilliant score and the ballet master, Heinz Rosen, devised a skillful choreography. The work has been a sensational success at the Basel Stadttheater.

## Varied Recitals Please Toronto

Singers, Instrumentalists Give Interesting Programs — Ralf Opens Concert Series

TORONTO. — Torsten Ralf, Swedish tenor, opened the Thursday and Saturday Concert Series at Eaton Auditorium on Oct. 16 and 18, Jacob Hannemann adeptly accompanying. His pleasingly pure tones were enjoyed in Lieder of Schumann and Schubert, in Swedish and Finnish folk songs, and in arias from Lohengrin, Otello, and Pagliacci.

Eleanor Steber, soprano, delighted both eye and ear, Oct. 23 and 25. James Quillian was at the piano. She sang opera arias from Handel's Julius Caesar, Mozart's Der Schauspielerdirector, and Rossini's William Tell, appealing Lieder of Mahler, Wolf and Strauss, and a modern American group. Oct. 30 John Sebastian, alternating on the program with Albert Malver, pianist, played on his harmonica to a popular audience of the Eaton Musical Arts Series.

Poldi Mildner, pianist, gave the recitals of Nov. 13 and 15 in the second of the Eaton Auditorium Concert Series. She played works by Bach, Beethoven, Schubert, Chopin, Debussy and Liszt.

Ferruccio Tagliavini, tenor, assisted by Jascha Veissi, violist, piano accompaniment by Ethel Evans, was the offering of Nov. 20 and 22 in the Artists' Series. The singer's pleasing personality and remarkably well controlled voice were applauded in a varied program.

Friends of Great Music, Toronto, presented for the organization's first 1947-48 concert, Sept. 27 at Eaton Auditorium, the Parlow String Quartet, with Hortense Monath, New York pianist, as assisting artist. Nov. 29 the same management brought to Eaton's William Primrose. Of special interest at this event was a first Toronto performance of Beethoven's Notturno, Op. 42, for viola and piano.

The Toronto Women's Musical Club sponsored the appearance at Eaton Auditorium on Nov. 17 of Tossy Spivakovsky, violinist. Nov. 24, also at Eaton's, Stanislaw Szpinalski, gave an impressive piano recital.

On Nov. 1 International Artists, Toronto, presented Gerhard Kander, violinist, at Eaton Auditorium, Gordon Kushner at the piano. Mr. Kander's well-played program comprised Mozart, Bach and Lalo.

R. H. ROBERTS

## Louisville Association Presents Jonas and Primrose

LOUISVILLE.—The Louisville Community Concert Association opened its 12th annual season in Louisville, with the presentation of Maryla Jonas, pianist, in recital at the Memorial Auditorium on Oct. 14. For her first appearance in Louisville Maryla Jonas selected an exceptionally interesting program: opening with the Pasticceria of Handel, a Capriccio of W. F. Bach, the Sonata No. 2, Op. 31 of Beethoven, and Poème by Prokofieff. The last half of the program was devoted to music of Chopin. The choice of Miss Jonas as the opening program of the season was most happy. She played to an overflowing audience and was very enthusiastically received. The second concert of the Association presented William Primrose, violist, at the Memorial Auditorium on Nov. 13.

H. W. H.

## Stravinsky Working on New Opera

Boosey and Hawkes have announced that Igor Stravinsky is now at work on a new opera with the British poet, W. H. Auden, who has just returned from the West Coast where he and Stravinsky discussed at length the general outlines of this work. The theme of the opera, which is to be in three acts, will be based on Hogarth's famed series of engravings, The Rake's Progress, and will involve four or five soloists, an orchestra of approximately 35, and a chorus which will play an important part in the musical development.

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Violist

nevertheless, in its expressive melodic line, points to the later expressionistic artists. Bartok's only opera therefore deserves special consideration, as a decisive departure from Debussy's style and as a bold adventure into a new, still untrodden tonal region.

Hence this opera can be accounted the most important of Bartok's early works. And its revival in Zurich marks a true musical achievement of far-reaching cultural significance. The production directed by Manager Zimmermann was scenically admirable. The two leading roles were capably embodied by Alois Pernerstorfer and Ira Malaniuk.

Zoltan Kodaly's Die Spinnstube, on the same evening, conducted one into a different world. Soloists, ballet and chorus collaborated in a delightful production.

For the last few years the ballet in Basel, steadily in the ascendant, has offered a number of interesting premieres. The comedy, L'Indifferent, which recently enjoyed its first performance, is based on a slender "crime" story, dealing with the theft from the Louvre Gallery in Paris of Watteau's famous painting, L'Indifferent. A few days later the thief returned the picture claiming that he wanted to prove how badly the paintings in the Louvre were guarded.

Out of this tragi-comic episode the Basel musician, Otto Maag, has lifted the little story into a kind of dream-like sphere which permits the unfolding of large-scale choreographic art.



## RECITALS

(Continued from page 23)

ally shading was lost sight of in favor of technique, the entire piece was set forth with the proper intensity. The concluding group of improvisations was all too short, though the pianist could easily be forgiven the excuse of fatigue after such a taxing evening. B.

### Rolf Persinger, Violist

Rolf Persinger, violist, was assisted by his father, Louis Persinger, the noted teacher of violin, in a varied program at Times Hall on Nov. 30. The violist was heard with the elder Persinger at the piano in Emmanuel Moor's Prelude, Op. 123, the Brahms



Rudolf Serkin and Adolf Busch

Sonata in F Minor, Op. 120, No. 1, Fauré's *Après un Rêve*, and a Galop by R. Vaughan-Williams. Unaccompanied, he played Emil Bohnke's Sonata, Op. 13, No. 2 (first N. Y. performance), and a transcription of the Ysaye Ballade in G Minor for violin alone. The most memorable music of the evening, however, was furnished in the two violin-viola Duos, by Mozart (K. 423) and Villa-Lobos (composed in 1946), played with Louis Persinger taking the violin part.

Rolf Persinger plays the viola in a fluent, straightforward manner; on the lower strings his tone has the large, sombre quality proper to the viola, but in the upper registers it tends towards the lightness or wiriness more often associated with violin-tone. This, of course, might be attributed largely to the instrument he played, which was apparently a Maggini viola of medium dimensions.

The two string Duos were played in an intimate chamber-music style; one could vividly sense the relish which the two Persingers obviously have for this type of music, and imagine them playing it at home. The Adagio of the Villa-Lobos Duo is a marvelous setting of background rhythm in double-stops against a haunting melodic line, the two elements taken interchangeably by the two instruments and woven into a web of dark, insistent beauty. A very sizable audience received both musicians with great cordiality. G.

### Poldi Mildner, Pianist

Poldi Mildner brought her now well-known technical deftness and virtuosic élan to an exacting program at her Carnegie Hall recital on Dec. 1. She again demonstrated her skill in surmounting the most formidable hurdles with ease and sureness. Everything on her program, from the Vivaldi-Stradal Concerto in D Minor, here ascribed to Friedemann Bach, and the Beethoven Appassionata and Schumann's Symphonic Etudes to Liszt's Rhapsodie, Espagnole, was dispatched with equally ready glibness.

What was lacking was the inner identification with the spirit of the music that gives conviction to a performance and the enkindling spark of the divine afflatus, and so no new facet of artistic development seemed to be in evidence. Interpretatively, perhaps inevitably, the Symphonic Etudes fared better than the Appassionata, and it was refreshing to have some of the extra, usually neglected variants interjected. The Chopin Berceuse was played with effective simplicity; the dramatically emotional implications of the C Sharp Minor Scherzo, however, were scarcely suggested. The pianist's resourcefulness in tone coloring was not coupled with a comparably equal resourcefulness of the imagination. C.

### Claude Frank, Pianist (Debut)

Claude Frank, a young pianist born in Europe and now resident here, showed at his debut recital at Times Hall on Dec. 2 that he is endowed



Abbey Simon



Vivian Rivkin

with pronounced basic musicality and possesses a sensitive touch in soft passages. His legato proved undependable and in fortes his tone became percussive. Erratic phrasing and distracting rapt mannerisms seriously prejudiced the impression created. Beethoven's Op. 110 was eccentrically treated but he was more in his element in Schumann's Scenes of Childhood. C.

### Abbey Simon, Pianist

Now 27 years of age, Abbey Simon in his Carnegie Hall recital on Dec. 2, his sixth local appearance, showed considerable growth since his debut as a Naumburg Award winner in 1940. Beginning with the familiar Gluck-Chasins Melodie from Orfeo, he displayed one of the most praiseworthy characteristics of the evening's performance, a clear, limpid tone in lighter passages.

The Bach C Minor Toccata which followed was studiously presented in a delicate personal mould while the Abegg Variations of Schumann had an authentic romantic flavor despite a certain restraint in tonal coloring. A pallid slow moving finale tended to detract from the general excellence of Mr. Simon's rhythmic architecture in Chopin's B Minor Sonata in which the Largo was played with great poetic insight. Prokofiev's Toccata, the closing selection after works by Brahms, Rachmaninoff and Ravel's Scarbo, was animated with tumultuous vigor which fastidiously avoided purely mechanical tendencies. The large audience received two encores. J.

### Vivian Rivkin, Pianist

At her Town Hall recital on Dec. 3 Vivian Rivkin came into her own when she reached the Twenty-four Preludes by Shostakovich. These she played with such appreciation of their contrasting styles and such variety of tonal tinting as to intensify the listener's regret that she had approached the preceding works with so little understanding.

Bach's English Suite in A Minor for the most part and Haydn's Sonata in E Flat suffered alike from hard-driven tone and lack of the requisite comprehension of style and appropriate framework. And the Chopin Fantasia in F Minor received a completely superficial reading. The fresh, wholesome spontaneity of the pianist's playing on previous occasions gave way to harsh, mechanical, undigested utterance through most of this program. C.

### Alexander Brailowsky, Pianist

Alexander Brailowsky gave his first local recital of the current season at Carnegie Hall, Dec. 3. The customary signs and wonders were in evidence—an auditorium crowded to the last inch, encores without number and the show of virtuosity which seems to increase with the years. The noted pianist's program offered the Bach-Busoni D Minor Toccata and Fugue, a Scarlatti sonata in G, Brahms' Sonata in F Minor, a dozen Chopin Etudes variously selected from Op. 10 and Op. 25, Ravel's Jeux d'eau and Toccata, Scriabin's F Sharp Major Poeme and Balakireff's Islamey Fantasy.

There was matter in the course of

the long evening for a considerable sermon but such a thing would scarcely add to the familiar story of Mr. Brailowsky's pianism. This was once again a tale of spectacular virtuosity, immense power, dazzling speed and fabulous dexterity. It was amazing even when it was not profoundly moving. Scarlatti's delightful Sonata was charmingly played, though without any effort to evoke, let alone to imitate, the cembalo of that master's period. Brahms' massive F Minor Sonata received a spacious reading that successfully avoided the romantic excesses which so often make the work dull. Among the Chopin Etudes some were better than others—yet it is not at all certain that a dozen listeners would agree on the exact merits of the pianist's respective performances. Ravel and the Islamey were, of course, child's play for his high-powered arms and flying fingers. Y.

### Yara Bernette, Pianist

Yara Bernette, young Brazilian pianist who has attracted favorable attention here during recent seasons, did her best playing at her Carnegie

(Continued on page 27)

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## WILLIAM WADE HINSHAW DIES

WASHINGTON, D. C. — William Wade Hinshaw, opera singer, teacher and impresario, died at his home here on Nov. 27, in his 80th year.

Mr. Hinshaw was born in Union, Iowa, Nov. 3, 1867. He began playing the cornet at the age of nine, and three years later was leader of the village band. His first singing lessons were with R. A. Heritage and Arturo Marescalchi and he later studied in New York with Johanna Galski and Herbert Witherspoon. His general education was received at Valparaiso University, Iowa, where he took his B.S. degree in 1890, after which he was choir director for six years at the Second Baptist Church. For a time he taught in Chicago and in 1895, became head of the music department of Valparaiso University. His operatic debut was made in 1899, in St. Louis as Mephistopheles, with the Henry W. Savage English Grand Opera Company. From 1903 to 1907, he was president of the Chicago Conservatory. During these years he also toured in concert. In 1909, he was leading baritone and director of a season of opera in English in Chicago.

In 1910, Mr. Hinshaw became a member of the Metropolitan Opera making his first appearance there as the Herald in Lohengrin on Nov. 28, 1910. He remained a member of the company for three years creating roles in Damrosch's *Cyrano de Bergerac*, Parker's *Mona and Converse's The Peace Pipe*. He also created a lead in Parker's *Fairyland* in Los Angeles, and parts in Elgar's *The Apostles* and *Black Night*. He sang in the Ring Cycle in Austria in 1912, and at the Berlin Opera in 1914.

After the outbreak of World War I, he became business manager of The Society of American Singers which gave opera in English in New York, and the following season was its president giving for two seasons excellent performances of light and grand opera at what is now the Park Theatre. The singers were all Americans and his Gilbert and Sullivan performances were considered especially good.

Several years later, Mr. Hinshaw became a pioneer in small opera companies without chorus or scenery and sent the groups on extensive tours. Mozart's *The Impresario* and *Così Fan Tutti* were among the works first given and the repertoire was later extended. Among the singers who took part in these were Irene Williams, Kathleen Hart Bibb, Judson House, Percy Hemus, Pierre Remington and Leo de Hierapolis. The venture had enormous success and ran for a number of years throughout the United States.

Mr. Hinshaw retired from the musical world about 1930, and disposing of his New York house, made his home in Washington thereafter. He was married twice, first in 1893, to Anna Williams by whom he had three sons and one daughter. One son, Carl, is now a member from Cali-



William Wade Hinshaw

forma in the House of Representatives. His second wife was Mabel Clyde, who survives him.

## Obituary

### John C. Wilcox

DENVER.—John C. Wilcox of Colorado Springs died here in hospital on Nov. 20, following an operation several days previously. He was 77 years old.

A native of Sebawaing, Mich., he studied singing first in Detroit and later in Chicago and New York. He made his debut in Detroit in 1892, and later was baritone soloist for three years in prominent New York churches. He also edited *The Concert Goer* and *The Song Journal* in New York. He came to Denver in 1908 and conducted a private studio for 20 years. In 1934 he became director of the vocal clinic of the American Conservatory in Chicago, holding the post until he joined the faculty of Colorado College in 1945. He had been president of the American Academy of Teachers of Singing and was a member of various other musical organizations. At one time he conducted the Denver Municipal Chorus. He published a number of books on the cultivation of the singing and speaking voice. His wife and one daughter survive him.

### Mrs. Milo Deyo

ROCKVILLE CENTRE, L. I.—Mrs. Milo Deyo, pianist and teacher and mother of Felix Deyo, for many years Brooklyn correspondent for *MUSICAL AMERICA*, died in a nursing home here on Dec. 2. She was 90 years old.

A native of New York, she was

## Pianist Makes Memphis Appearance

Maryla Jonas Opens Musical Season—Madame Butterfly Presented by Wagner Co.

MEMPHIS.—The musical season was opened on Oct. 18 with a piano recital by Maryla Jonas. She did some excellent playing especially in a Handel *Passacaglia*, a *Capriccio* by Friedemann Bach and a group of waltzes by Schubert. Prokofieff's *Sonata, Op. 1* provided the only modern touch to an otherwise conservative but delightful program.

A few days later, on Oct. 22, Byron Janis, a very young pianist who was quite unknown here, displayed a great deal of brilliance and good musicianship in a rather long program including works by Bach, Mozart, Mendelssohn, Chopin, Liszt, Ravel, Prokofieff and Krein.

On Oct. 24 Memphis heard a splendid performance of *Madame Butterfly* by Charles Wagner's tour company. The voices were well matched with Mary Henderson taking the lead in the name part. Edwin McArthur conducted effectively. Oct. 28 brought Morton Gould in a program of popular appeal. The soloists were Mimi Benzell and Wilbur Evans.

On Nov. 3 Joseph Knitzer, violinist, gave an outstanding recital at Southwestern College. His playing of the Bach *Chaconne* was superb in its clarity of form, its tonal opulence and its overall effect. The central place on the program was given to a sonata for violin and piano by Burnet Tuthill.

Nov. 4 brought the Cincinnati Symphony Thor Johnson, conductor. A full house enjoyed well balanced per-

formances of a Giannini arrangement of a Vivaldi *Concerto Grosso*, the Brahms *Fourth Symphony*, the dances from Gayne of Khachaturian, Griffes' *White Peacock* and the *Rhapsodie Espanol* of Rimsky-Korsakoff.

Mechanical perfection and complete unanimity were the features of the performance by the duo pianists, Gold and Fisdale when they appeared here on Nov. 13.

Nov. 15 brought a morning concert for children in the form of a violin recital by the Davy Erlih, who handled his audience with an assurance one would not expect from one so young. BURNET C. TUTHILL

## Rochester Philharmonic Goes on First of Season's Tours

ROCHESTER.—The Rochester Philharmonic under the direction of Erich Leinsdorf, began the first of its three tours this season on Dec. 9 with a concert at Colgate University, in Hamilton, N. Y. This was followed by appearances in Troy on Dec. 10; Newburgh, Dec. 11; Springfield, Mass., Dec. 12; Dartmouth College in Hanover, N. H., Dec. 13; and at Kingston, N. Y. on Dec. 14. The soloist was Sari Biro, pianist, who played at the Springfield and Dartmouth College concerts.

## Irma Zacharias Pupils Scheduled for Engagements

Beverly Somach, violinist, pupil of Irma Zacharias, who was heard in recital in the Town Hall on Nov. 22, has been engaged as soloist with the National Orchestral Association for its concert at the City Center on Jan. 7. Ethel Kramer will give a recital at the Isabella Gardner Museum in Boston on Dec. 28.

graduated from Vassar and for several years taught piano in Poughkeepsie where she was married to the late Milo Deyo in 1885. She was head of the piano department of the Brooklyn Conservatory of Music from its foundation in 1897, until her retirement in 1946. Her son, a grandson and granddaughter and two great grandchildren survive.

### Harrison Brockbank

Harrison Brockbank, retired light opera baritone and writer of lyrics for Broadway productions, died in the House of Calvary in the Bronx, New York, on Nov. 29. He was 90 years old.

A native of Liverpool, Mr. Brockbank had his first voice instruction with Franco Leoni, composer of Antonio Scotti's great success, *L'Oracolo*. He came to the United States in 1909, and became a citizen in 1916. He had appeared at Drury Lane and Covent Garden, London, and in this country in *Apple Blossoms*, *The Last Waltz*, *The Three Musketeers* and other Broadway successes.

### Mrs. Ernest Lent

WASHINGTON, D. C.—Mary S. Lent, wife of the late Ernest Lent and mother of Sylvia Lent, concert violinist, died here on Nov. 18, after a long illness. She was 84 years old.

Both Mrs. Lent and her husband had been prominent in musical circles and both had appeared widely in concert. Mrs. Lent, who studied in Vienna, had appeared as soloist with the Boston Symphony. In 1898 she and her husband gave a recital at the White House before President McKinley. Two sons and two daughters survive.

### Col. Ernest Goldschmidt

LONDON.—Col. Ernest Goldschmidt, the last surviving child of the famous singer, Jenny Lind, died at Winchelsea on Nov. 29. He was 86 years old. He was graduated from the British Officers Training Academy and

saw active service in the Boer War and World War I, and served in the Home Guard in the second World War.

### Dolores Gillen

Dolores Gillen, radio star, in private life the wife of Vincent de Paul Downey, president of G. Ricordi & Co., music publishers, died in hospital on Dec. 8, following an operation. She was a native of Illinois and had appeared on the musical comedy stage.

### Albert Feigenson

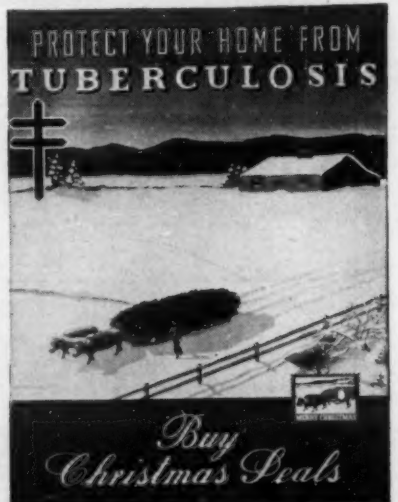
DETROIT.—Albert Feigenson, correspondent in Detroit for *MUSICAL AMERICA* before the present holder of the position, died in hospital recently during an operation for appendicitis. He was 28 years old.

CARL PREYER, composer and teacher at the University of Kansas, died at Lawrence, Kan., on Nov. 16, at the age of 84. He was a native of Germany and had studied in Stuttgart and Vienna. His wife, one son and three daughters survive. B. L.

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## RECITALS

(Continued from page 25)

Hall recital on Dec. 5 in the second half of her program. Here her fleet fingers found an especially grateful opportunity in Chopin's Wintry Wind Etude and her facility in sensitive coloring revealed itself to special advantage in Debussy's Soirée dans Grénade and Reflets dans l'eau. Here, too, Liszt's Mephisto Valse and pieces by Villa-Lobos and Guarnieri were played with greater understanding and spontaneity than earlier numbers.

The Brahms Sonata in F Minor was not a happy choice for the major feature as its essential spirit was not grasped. All the movements, with the exception of the Retrospect, were taken too slowly, with a resultant sagging of structural compactness, and there was little imagination evinced. The two opening sonatas by the 18th century Albeniz and Soler were more convincingly played, despite the fact that no attempt was made to suggest the tonal framework of their time. The Mozart Fantasy in C Minor and the Bach-Liszt Prelude and Fugue in A Minor were other numbers. C.

### Dorothy Eustis, Pianist

Dorothy Eustis, young American pianist who last appeared in New York a year and a half ago, revealed many perceptive qualities, uncommon for so young an artist, in her Town Hall recital on Dec. 5. Clean playing and classic thinking pervaded the entire Mozart E Flat Major Sonata (K. 282)



Samson Francois



Dorothy Eustis



Yara Bernette



Mona Paulee

and the E Minor Sonata, Op. 90 of Beethoven was likewise drawn with refinement of color and emotion.

Schumann's Etudes Symphoniques, depicted with colorful buoyancy, were the high point of the evening and amply demonstrated Miss Eustis' technical skill in resolving difficult tonal problems. Following a Brahms group, two works of Marion Bauer, an F Minor Prelude and A Fancy (R. H. S. for the Poetry Cure) received a sympathetic first performance.

The closing group, Ravel's Oiseaux Tristes and Jeux d'eau as well as l'Orage of Liszt, showed that Miss Eustis is endowed with many of the qualities of a mature artist. J.

### Busch Quartet and Rudolf Serkin, Pianist

The first of two concerts by members of the Busch Quartet and Rudolf Serkin, given at the Town Hall the afternoon of Dec. 6, was not a very contenting occasion. The program consisted of Beethoven's B Flat Quartet, Op. 130, and Brahms' great Piano Quintet in F Minor, in which Mr. Serkin was at the keyboard. The Busch organization appeared to suffer the effects of an off day. The great masterpiece of Beethoven's late period received a strangely disaffecting performance. The string tone for the most part sounded thin, scratchy and singularly colorless, the intonation of the players was frequently at fault and the tempi inordinately fast—notably in the Andante con moto movement, where the performers seemed wholly to disregard Beethoven's additional direction "ma non troppo." As for the sublime Cavatina, it was anything but "expressive."

Nor did things go much better in Brahms' almost orchestral Quintet. Mr. Serkin, to be sure, played with his usual commanding musicianship and nervous energy, the chief effect of which was to supply a painful contrast with the pallid and tenuous string tone. Arbitrary changes of pace, furthermore, resulted in wholesale distortions of a majestic work and vitiated its character and spirit. P.

### Kathleen Chrisman, Soprano

An interesting and unusual song recital was presented to an appreciative audience by Kathleen Chrisman in Times Hall on Dec. 6. The singer who is acting head of the voice and instruments department at the East Orange, N. J. Junior High School, revealed a well-schooled voice of pleasing quality and warmth.

Her program was divided into a German, French and English group, the last consisting of folk songs where the singer's disclosed a sympathetic feeling for the nature of such numbers as The Ash Grove, He's Goin' Away and The Lass from the Low Countree. The first section of her program was devoted to Mozart's Et Incarnatus Est, effectively done. Other composers represented were Trunk, Reger, Bruch, Poulenc, Strauss and Vidal. L.

### Mona Paulee, Mezzo-Soprano

The program which Mona Paulee offered at her recital in Town Hall on the afternoon of Dec. 7 was one of the most exacting which a singer

has given locally in many a season. Honegger's Mimaamaquim (Psalm 130), a moving setting of the first phrase of the psalm, sung in an old Hebrew dialect, and his Quatre Chansons were an interesting feature of the concert. Miss Paulee also sang unfamiliar Lieder by Erich Wolff and Pfitzner and gave first New York performances of songs by Elinor Remick Warren, Irwin Heilner and John Duke. When it is added that she began with a group of Schubert Lieder and also performed Debussy's Proses Lyriques, some conception of the magnitude of her undertaking will be clear.

Miss Paulee has a voice of notable power and range. At its best, in the Honegger Psalm, it had a beautiful, dark coloring, and it could ring out vibrantly, as in the climaxes of the Debussy songs. There were times, especially in the Schubert Lieder, when the top tones were pinched and forced, and, in the lower range, the voice became unsteady through excessive emotional stress. But these were minor blemishes.

Interpretatively, she was most convincing in the Honegger works and in the Wolff and Pfitzner Lieder. Her German diction could be improved, especially in the vowel sounds and in the sharpness of final consonants. But in the French and English songs every syllable was clear. The tender humor of Pfitzner's Verrat and the delightful nonsense of Virgil Thomson's Preciosilla proved Miss Paulee's ability to project moods. She was less successful in the Schubert and Debussy songs, which were earnestly but rather superficially interpreted.

Miss Paulee sang the Warren, Heilner and Duke songs very well, but they were depressingly conventional. The tart wit of Gertrude Stein, in the Preciosilla text, was a welcome relief. Incidentally, the blinding spotlight used at this concert detracted both from the dignity and effectiveness of the performances. Déan Holt was Miss Paulee's accompanist. She was cordially applauded throughout the afternoon. R.

### Samson Francois, Pianist

Once again the vivid temperament of Samson Francois, young French pianist who made his American debut with the New York City Symphony some weeks ago, triumphed, at his Carnegie Hall recital on Dec. 7. By the end of the evening the hall was surcharged with that electric excitement which bespeaks a major personality. Mr. Francois is nothing if not original; theater flows in his veins. Sometimes, as in his performance of Chopin's B Flat Minor Sonata, his highly subjective and willful approach distorts a musical work and degenerates into eccentricity. But it can also have magnificent results, as in his playing of three of Liszt's Etudes Transcendantes and Ravel's Le Gibet and Scarbo.

Perhaps the most magical interpretation of the evening was his playing of Le Gibet. Mr. Francois is a musical dramatist in everything he does, and Ravel's sinister picture of a body hanging on a lonely gibbet at sunset inspired him to the subtlest of color effects and emotional nuances. This

was flawless artistry. Had his performance of Scarbo been less convulsive and capricious rhythmically, it would have been equally potent. As it was, this was playing of torrential power. Also enchanting were the liquid lightness of his touch in the Liszt Ricordanza and the rhetorical majesty of the opening passages of the Wilde Jagd and Eroica. On the other side of the record, it must be said that he indulged in rhythmical caprices and even changes of text in the Chopin (Continued on page 31)

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# OPERA

(Continued from page 7)

joyably creditable. The conductor of the evening, Giuseppe Antonicelli, kept the music moving at a spirited pace. L.

## Tannhäuser, Dec. 1

Barring a number of vocal blemishes, a few instrumental slips and some of the most inept and wilful stage direction that has defaced Wagner at the Metropolitan in a long time the season's second Tannhäuser, on Dec. 1, came more than once near encompassing greatness. It was one of those rare occasions when the hearer could sense from the first bars that, irrespective of flaws, the performance would be exceptional. Recent years have brought Tannhäuser with far stronger casts, but none, this reviewer feels tempted to say, comparable to this in dramatic impact and in a unifying spirit which pervaded it. And the spark which fired the representation and mitigated not a few of its weaknesses was struck by Fritz Stiedry who, recovered from his recent indisposition, conducted for the first time here the performance he had prepared.

It would take far more space than is available to do anything like justice to Mr. Stiedry's commanding treatment of the score. The noble breadth of his tempi, after the precipitate pace conductors have been adopting hereabouts for the past couple of decades, informs this familiar music with the quality of a new experience. In not a few ways, indeed, Mr. Stiedry's Tannhäuser has about it a tonal clarity, a beauty of phrasing, a spiritualized poetry and a rugged dramatic grandeur that evoke no conductors so much as fabled Wagner-

ians like Mottl and Nikisch. It was already manifest at the first performance that he had effected a genuine renewal of the work, but just how generous and influential it was became wholly clear only when he took control in person.

The orchestra played for the greater part with a smooth and luminous quality of sound unusual after some of its ragged work in late weeks. Only a false oboe entrance in the second act, some overassertive woodwinds in the third and an obstreperous horn backstage aiming unsuccessfully to keep the chorus of pilgrims in tune, briefly upset the balance of things.

Illness jeopardized the performance as it had a few weeks before. Herbert Janssen, the scheduled Wolfram, took sick and a summons was dispatched to Alexander Sved, in Detroit, who saved the evening by a hurried plane trip. Under the circumstances the baritone's rather frayed tones and stolid action could, no doubt, claim a certain indulgence. The Tannhäuser of Max Lorenz was vocally an improvement over his recent Tristan and in movement and plastique one could remark the effect of Bayreuth's good example. Strangely enough, the tenor was less effective in the generally fool-proof Rome Narrative than he had been in his earlier scenes.

The remainder of the cast was as before. Astrid Varnay, in rather better voice than previously, sang Elisabeth. Blanche Thebom's Venus promises to mature into a quite superb impersonation, now that all but the first few phrases of her great scene have been restored to her. P.

## Bohème, Dec. 2

Claudia Pinza, who made her debut at the Metropolitan as Micaela on Nov. 18, appeared in the more ambitious role of Mimi in Puccini's Bohème on Dec. 2. The performance was given as a benefit for the scholarship fund of the Smith College Club of New York. Miss Pinza once again revealed a marked talent for the operatic stage. Her voice was pleasant and she was anything but a static figure. Others in the cast were Jan Peerce, Frances Greer, Francesco Valentino, Hugh Thompson, Nicola Moscona, Melchiorre Luise, Lawrence Davidson and Lodovico Oliviero. Pietro Cimara conducted. N.

## The Magic Flute, Dec. 3

Mozart's Magic Flute had its second performance of the season on Dec. 3 with Fritz Stiedry conducting. James Melton was heard as Tamino, instead of Charles Kullman, and Paula Lencher made her debut as one of the Three Genii. The rest of the cast, as at the first performance, included Ezio Pinza as Sarastro; Jerome Hines as the High Priest; Mimi Benzell as the Queen of the Night; Nadine Conner as Pamina; John Brownlee as Papageno; Lillian Raymondi as Papagena; John Garriss as Monostatos; and in other roles Felix Knight, Louis D'Angelo, Irene Jessner, Maxine Stellman, Martha Lipton, Irene Jordan, Thelma Altman, Emery Darcy and Clifford Harvuot.

The truly Mozartean singing of the evening, beautiful in tone, finished in phrasing and sensitive in emotional nuance, was accomplished by Miss Conner. Mr. Stiedry conducted with loving care for the infinite richness of detail and the variety of styles of this unique opera. S.

## Der Rosenkavalier, Dec. 4

That the cast of the first hearing of Strauss' opera was an entirely familiar one was due to the indisposition of Erna Schlüter, who had been scheduled to sing the Marschallin. Irene Jessner stepped in and once again gave life, a certain wistful charm and an illusion of ripe beauty to the part which only she has sung since Lotte Lehman relinquished it.



Ben Greenhaus  
It's news when Carmen assists Micaela, but such is the case with Risé Stevens and Claudia Pinza

Miss Jessner shared the fate of the other two feminine leads, however, of singing not too well in the first and second acts. Both Risé Stevens (impetuously attractive as before in the part of Octavian) and Eleanor Steber (pretty and girlish in appearance as Sophie) suffered somewhat from trying to lift their voices over an orchestral wall which seemed too high for them. This was not entirely the fault of Max Rudolf, who conducted well if not inspiredly, for the ladies seemed to have an edge on their voices and a lack of free emission. The third act was somewhat better and the trio was presentable, if not spell-binding. Emanuel List drew the most applause for his comic antics as Baron Ochs, although there was a volley of hand-clapping for Kurt Baum's Singer, always a provocative bit and in this instance sung even better than usual. Legion is the name for the rest of the cast, here enumerated for the record: Frederick Lechner, Thelma Votipka, John Garriss, Herta Glaz, Lorenzo Alvary, Emery Darcy, Anthony Marlowe, Gerhard Pechner, Leslie Chabay, Maxine Stellman, Irene Jordan, Thelma Altman, Frances Greer, Edward Caton, Ludwig Burgstaller, Lodovico Oliviero and Peggy Smithers. Q.

## Aida, Dec. 5

The first Aida of the season on Dec. 5 began with a miracle. It was by no means a good performance, barring a few passing moments, and in most respects it was outright distressing. Nevertheless, it *did* start off with a miracle. The author of this wonder was Torsten Ralf, who embodied Radames. That is not to say that the tenor is in any way an outstanding Radames; he is, in fact, a fairly conventional one and, at best, sings the music only moderately well. But in the Celeste Aida he did something that even the sainted Caruso never attempted. He delivered the high B flat at the close of the air softly, with a brave attempt to observe the pianissimo which Verdi has prescribed and which no tenor ever dreams of following. Clearly, the age of marvels is not wholly gone!

If a purist might honor the singer for his idealism the audience, as a whole, was not impressed. The aria was followed by a faint patter of applause very different from the rum-pus which the hearers let loose when Radames bellows "Un trono vicino al sol" as if he had honorably graduated from the vocal studio of the Bull of Bashan. Then Daniza Ilitsch and Margaret Harshaw took possession of the stage and things settled down into the weary banality of an off-night. The sizable soprano, singing the role for the first time here, now and then emitted some fine tones but in the Nile scene, particularly, she staged numer-

ous and lamentable combats with the pitch. Miss Harshaw's Amneris was neither regal in bearing nor resourceful in action and certainly not a model of finished singing.

Possibly the outstanding achievement of the evening was Leonard Warren's burly and vocally dominating Amonasro. No similar compliment can be applied to the King of Philip Kinsman, or the Ramfis of Giacomo Vaghi. Thelma Votipka delivered the measures of the unseen Priestess and Anthony Marlowe was the Messenger. Emil Cooper conducted for better or worse. P.

## Don Giovanni, Dec. 6

The repetition of Don Giovanni on the afternoon of Dec. 6 had the same cast as before. Ezio Pinza was cast as the Don, Regina Resnick as Donna Anna and Florence Quartararo as Donna Elvira. The remainder of the cast included Lorenzo Alvary as Masetto, Nadine Conner as Zerlina, Charles Kullman as Don Ottavio and Salvatore Baccaloni as Leporello. Max Rudolf conducted. B.

## Carmen, Dec. 6

The season's second performance of Bizet's Carmen was heard on the evening of Dec. 6. Risé Stevens appeared again in the title role. The role of Don Jose was taken for the first time this season by Kurt Baum. Claudia Pinza was heard again as Micaela, the part in which she made her debut with the Metropolitan. Martial Singher was the Escamillo and other leading roles were taken by Thelma Votipka and Martha Lipton. Louis Fourrester conducted. N.

## La Traviata, Dec. 8

Save for Hugh Thompson as Baron Douphol and Osie Hawkins as Marquis D'Obigny, the second performance of Verdi's perennial favorite was presented with an identical cast headed again by Licia Albanese, Jan Peerce and Francesco Valentino. Giuseppe Antonicelli conducted. J.

## Un Ballo in Maschera, Dec. 10

Cloe Elmo made her first appearance as Ulrica and Richard Tucker his first appearance as Riccardo in the season's third performance of Verdi's Un Ballo in Maschera on Dec. 10. Once again Miss Elmo's sound sense of theatre and telling voice made a major contribution to the evening's dramatic effectiveness. Her gypsy was a believable figure, and she did not attempt to tear the already dilapidated scenery into shreds in her characterization. Apart from an apparent strain in her production of top tones, her singing was agreeably warm and unforced. Mr. Tucker was more effective in his solo arias than he was in the beautifully contrived ensembles, where he tended to overbalance the other singers. Stella Roman had very definite ideas about Amelia's character, if not about the pitch of many of the upper tones of the part. Occasionally she produced a phrase so finished and emotionally persuasive that one regretted all the more keenly her lack of focus in climactic passages. Leonard Warren's Renato, if not quite as vocally sumptuous as it has been at other times, was still a delight to the ear. Pierrette Alarie was the Oscar; John Baker, Silvano; Nicola Moscona, Samuel; Lorenzo Alvary, Tom; Leslie Chabay, a Judge; and Lodovico Oliviero, Amelia's Servant. Giuseppe Antonicelli kept things moving, though he might have obtained a greater finish in the choruses and ensembles. S.

## Doris Doe Opens New York Studio

Doris Doe of the Metropolitan Opera, has opened a studio in New York following a successful summer course of teaching at her home near Peterboro, N. H. She will act as instructor and adviser to Herman Rodeheaver at his school during the coming summer at Winona Lake, Ind.

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By ROSALYN TURECK

As Told to ROBERT SABIN

**A**FTER a musical lecture which I gave recently in a middle western city, one of the teachers present asked me: Would you teach all of the technical intricacies of a Bach Two Part Invention to a pupil, or simply show him how to play it? This very question, with its implication that one can teach the mechanical execution of a work without including its musical structure and emotional significance, seems to me to point to a fundamental problem in music education. My answer was that I should be sure that the pupil knew all about the harmonic and contrapuntal elements of a Bach Invention or of any piece which he was studying. Otherwise, how could he play it with any genuine sense or conviction?

One cannot confine a pupil to the instrument. My approach to teaching is never merely pianistic, for I believe that we must put the emphasis upon musical thought. Of course, the pupil must learn how to express himself and must acquire a control of the piano in all its aspects. But this can be taught effectively only if theoretical knowledge is coordinated with musical expression.

Any child who is sufficiently musical to want to learn to play the piano can also study elementary theory and harmony with pleasure and profit. Many are given such training, but almost no one makes a bridge between the instrumental and theoretical fields. And this is vitally important. Mere intellectual analysis will not make music live in the pupil's mind. But if he can apply it to the physical and emotional experience of playing, it will enrich his whole conception of music and give him an entirely different insight into technical problems.

Every pupil, child or adult, is an individual problem. One must take his personality into consideration at the start in planning a course of teaching. He has the whole field of music to face, as well as the problems of the piano. The teacher must be careful not to confuse or discourage a beginner with too much at one time. On the other hand, all too often the pupil's natural curiosity and intelligence are neglected in a series of mechanical, lazy minded lessons by rote. It is never too early to begin training all of his musical sensibilities and faculties at once. For they should develop together.

I like to begin with early music, Italian and English. Its melodic beauty is a stimulus to sensitive phrasing, and its relatively simple and transparent structure offers an admirable introduction to musical analysis. Bach can be taken up almost immediately. Even at this stage the teacher must be careful not to let the pupil run ahead to music when his mind is not ready for it. His love and his understanding of music will bear a direct proportion to each other.

Easy pieces by contemporary composers ought to be given to pupils also at the very beginning. If they are trained only in the older forms, their ears and minds become attuned to them and the modern idiom will seem strange. This will prove a handicap to them both as

## TURECK ANALYZES TEACHING

performers and listeners. There is no break in the continuity of musical development, and the teacher who marches resolutely forward into the past, at the expense of the present, is making a serious mistake.

The beginner should also study the music of the romantic composers. In every way we should try to induce in the young pupil the breadth of taste and comprehensive musical interest which we hope to find in the educated adult. All too many teachers put aside these problems, either because of fear or mental indolence, and confine themselves to a narrow range of training. The price which they pay for this timidity is the lack of interest and originality in the musical thought and performance of their pupils.

As soon as the teacher has decided how much the individual pupil can absorb at one time, she can plan such a coordinated course of study. With especially talented and advanced pupils much work can be done away from the piano. The study of musical structure, the tracing of form and the working out of phrasing can be done through a concentrated examination of the score. This also helps the student to hear music mentally, instead of depending too heavily upon actual performance.

Time can be wasted if pupils are required to transpose pieces into different keys at too early a stage of their development, and at the cost of great effort. But the aim of such demands is wholly commendable. Transposition can be used on a simpler scale to develop independence of thought and a sense of key relationships. To neglect such training entirely, and let the pupil's concept of every work remain wholly dependent upon the printed notes, is to stultify his conception of musical form.

### Independence Marks Artist

Independence is the mark of every artist. To develop it should be the aim of every teacher. I do not believe in imitation and I almost never play for my pupils. Such a method of teaching is in my belief lazy and superficial. Merely to set up one's own performance of a work as a model to be parroted by the pupil will destroy his initiative. One must show him why one approaches a work in a certain way and help him to form his own conception of it. The role of the teacher is to reveal to the pupil the artistic world in which he is working, to lead him to it and help him to understand it. As the pupil reaches maturity he will have to work on his own. We must encourage his powers of analysis and judgment and enlarge his whole artistic vision.

An artist never stays in one place. He must either progress or retrogress. New problems will continually arise as he develops. Interpretations grow and change, emotional concepts vary, new forms and ideas challenge the intelligence and imagination. And this dynamic conception of music should be instilled into pupils at an early stage. The boy or girl who plays a work exactly as the teacher does, or even plays it in the same way each time, year after year, is obviously stagnating.

Another way in which to encourage independence is to have students check the editions of the music which they are studying. As soon as my pupils are ready, they go themselves to the music store and examine various editions, inquiring about them and testing them for faithfulness to the original manuscripts or editions, as well as for the taste and knowledge displayed by the editors or commentators. This is vitally important in the study of Bach, for the texts of his works have suffered more at the hands of editors than those of almost any other composer. It is also necessary to train pupils to develop a logical method of fingering. For they must learn to use their own fingering and to study their own technical equipment. All ad-

### Musical Thought Should Evolve While Technical Powers Are Developed

vanced pupils should as a matter of course be familiar with the Bach Gesellschaft edition.

The performance of Bach's music on the piano has always been the subject of controversy as well as a source of copious misunderstanding. On the one hand, virtuosos have tried to thicken the music, adding thunderous octaves, padded harmonies and other devices to approximate the sound of the organ or orchestra. And on the other, misled by the conviction that "old" music should be quaint or fragile, pianists have played Bach in a finicking style, devoid of vitality and emotional power. These mistaken conceptions are still widely held not only on this side of the ocean, but in Europe also, as I found during a recent tour. Despite the fact that these schools have been discredited both by precept and by example, in performance, pioneer work remains to be done to convince the public at large that there is still another way to play Bach.

In performing Bach one should not deny the nature of the piano; one should use it. I would even go so far as to declare that the music of Bach opens up possibilities of the instrument untouched by the eminently "pianistic" works of Liszt and Chopin. In fact, the piano still has untapped resources as an expressive instrument.

The pupil who is studying the music of Bach and his contemporaries and predecessors should know about the clavichord, the harpsichord, the organ and the other instruments for which the music was originally designed. The teacher should explain them to him and encourage him to study their development and structure. (I had already begun to study both organ and harpsichord at 13.) But the object of this study is to clarify the pupil's concept of the music. It would be dangerous to think of the harpsichord while playing the piano. I do not believe in imitation of any kind. But if the performer knows how the music sounded and how it was conceived, his feeling about it in playing it on the piano will be different. Just as it is essential to know the form of the fugue, in order to play contrapuntal music with conviction, it is necessary to know about these instruments. Such knowledge opens new horizons of color and an imaginative world of musical qualities which would otherwise remain inaccessible.

The whole technical approach to music should be based on the nature of the music itself, not upon the personal predilections or mannerisms of the pupil. The great drawback to "methods" is the limitation which they put upon the performer, if he adheres too closely to one system. The teacher can help the pupil to master the various problems of expression by the use of many elements from many different schools of technique. It takes years of experience to develop basic principles of study.

Much thought has been devoted to tone production and other technical problems from a purely mechanical point of view. But all beauty of tone and phrase is actually the result of the pianist's thinking. If he does not feel and understand the beauty of the music he is playing, no amount of clever manipulation will convince the listener. His performance will resemble the shallow words of a well-cultivated voice which says nothing. Every teacher of music must instill in his or her pupils a sense of the unity of all the arts and of the relationship between human thought and experience and musical expression. One can see the world in a Bach Prelude as well as in a grain of sand.



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## Music Schools and Teachers

### Chicago College Marks 80th Year

CHICAGO. — The Chicago Musical College celebrated its 80th annual commencement exercises this summer, having been founded by Dr. Florenz Ziegfeld in 1867 when Chicago had a population of not more than 225,000. The school began in a one-story house and now owns a 12-story steel structure.

This year's fall enrollment includes students from China, Japan, Turkey, Egypt, Palestine, Alaska, the Philippines, South America and Hawaii. The College is a member of the North Central Association of Colleges and Secondary Schools.

Many artists have been contributed by the school to the musical world, and among its present faculty are many musicians who are appearing in the country's concert halls. Wanda Paul recently gave a successful Town Hall recital. Thaddeus Kozuch just recorded a concert miniature, and Mr. Kozuch is to appear in a three-piano concerto with Henry Jackson, Stefan Bardas and the Chicago Symphony, Fritz Busch conducting. Robert McDowell will appear with the Louisville Symphony soon. Donald Gramm, baritone, student of George Graham, is winner of the \$1,500 Laval Schol- arship, and Mme. Nelli Gardini, head of the voice department, recently was made a member of the Delta Kappa Gamma Fraternity.

### Conservatory Faculty Members Fulfill Many Engagements

CHICAGO. — Irwin Fischer, of the faculty of the American Conservatory, will hear his composition Ariadne Abandoned, played by the Philharmonic Orchestra of WGN under the direction of Henry Weber, Dec. 16. Izler Solomon, conductor of the Columbus Philharmonic, will also feature two of Mr. Fischer's compositions this winter. Sketches from Childhood and the world premiere of Pearly Bouquet. Evelyn Ames, contralto, member of the voice faculty, will be soloist in Mendelssohn's Hymn of Praise, at the Edgewater Presbyterian Church, where Malcom Benson, also of the school faculty, is regular organist. Nancy Carr, soprano, of the Theodore Harrison studio, will sing in Messiah performances at Grand

Rapids, Muskegan, and Holland, Mich.; Defiance and Bowling Green, Ohio; and with the Swedish Choral Society at Orchestra Hall in Chicago.

### Stanford Opens Opera Workshop

Establishment of the Stanford Opera Workshop at Stanford University, Calif., to offer talented, mature singers a concentrated course in singing and acting techniques was announced recently by Dr. William L. Crosten, head of the University's music department and executive director of the workshop.

The workshop will begin its program Jan. 5 and will be extended through winter, spring and summer quarters. Each term of work is designed as a unit and may be taken separately, Dr. Crosten said. Regular productions of the workshop will include scenes from operas twice each quarter, one or more complete chamber operas, and the West Coast premiere next May of Benjamin Britten's opera, Peter Grimes.

### Pupils of Rosalie Miller Make Important Appearances

Regina Resnik, after a successful season with the San Francisco Opera, has returned to the Metropolitan Opera for the season. Virginia MacWatters, who fulfilled engagements with the opera company at the City Center and at the Worcester Festival, is now on a concert tour. Anne Bollinger will sing the Countess in The Marriage of Figaro in Pittsburgh and then go to Boston to sing Idamante in Boris Goldovsky's production of Idomeneo. Eunice Alberts, who has been touring with the New England Opera Company, will sing Brangane in Pittsburgh. Rebe Colman was heard recently in recital at the New York Studio Club. James Vitale, tenor, will assist Carol Longone in her operalogues at the Hotel Pierre.

### Sandersen Pupil Sings in Carnegie

Rosemarie Price, soprano, pupil of Alexis Sandersen, was soloist on Dec. 14, in Carnegie Hall before the Norvell lecture. Miss Price will give a full length recital at Carnegie Recital Hall on Jan. 5. Arpad Sandor will be the accompanist.



A scene from Hansel and Gretel given by the opera department of the Julius Hartt School of Music

HARTFORD, CONN.—In keeping with the Christmas tradition, the opera department of the Julius Hartt School of Music is again presenting Humperdinck's Hansel and Gretel for several performances in Hartford, West Hartford, Simsbury, and Bridgeport. Through the efforts of the Hartt Opera Guild during the

past five years, thousands of children and adults have seen this fairy-tale opera. The performances are sung in English, and the standards of lighting, settings and direction set by Dr. Elemer Nagy, and the conducting of Moshe Paranov, director of the school, have furthered the interest in opera in this vicinity.

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## RECITALS

(Continued from page 27)

sonata which robbed the work of much of its unity and poetic splendor. But with all his eccentricities, Mr. Franco is completely himself and always fascinating. The audience refused to go home until he had given a generous group of encores.

### New Friends Play Beethoven Quartet

An exceptionally finished and deeply moving performance of Beethoven's B Flat Quartet, Op. 130 (singularly enough, the second heard in the same auditorium within 24 hours), was given by the Paganini Quartet at the concert of the New Friends of Music in Town Hall on the afternoon of Dec. 7. And the artists who compose the Paganini ensemble (Henry Temianka, Gustave Rosseels, Robert Courte and Robert Maas), after playing in delightfully exuberant style that allegro assai appassionato which the composer's publisher induced him to write after the completion of the work, made a day of it by contributing a superb performance of the Grosse Fuge, which is the original and, indeed, the true resolution of Op. 130. Psychologically and dramatically this colossal Fuge is the incontestable finale of the Quartet, its climax and logical summation. Without it the work becomes a sort of suite, rather than the profoundly unified masterpiece of Beethoven's conception.

In a way, therefore, one almost regretted that the Paganini artists did not present the Grosse Fuge in its true context. But as that would have deprived the hearer of that jubilant movement, which was the last music Beethoven wrote, it is perhaps unnecessary to strain at this gnat. The players had manifestly studied the Quartet very searchingly. They performed it with warmth, uncommon tonal beauty and balance, unflagging rhythmic life and admirably chosen tempi. Of the Cavatina they furnished a deeply affecting publication. As for the Grosse Fuge, they managed to avoid some of the most dreaded of its cacophonies by adopting a broader, less precipitate pace than usual, with a resulting clarity and smoothness of texture rarely achieved when this piece is attempted by only four players.

Prior to Beethoven, Ray Lev, Henry Temianka and Robert Maas were heard in Mendelssohn's D Minor Piano Trio. It is good to renew one's acquaintance with this work, even if it does not rank as high as the one in C Minor. From the seats which the management of the New Friends assigns to this publication the reviewer obtained the impression that Miss Lev, for all the spirit and deftness of her piano playing, rather overbalanced the strings. In other respects the rendering was a lively and communicative one.

### Griller Quartet

Lovers of chamber music were regaled with a sumptuous tonal feast in Town Hall on Dec. 7, the Griller Quartet playing host. The bill of fare embraced the Bird Quartet by Haydn, Dvorak's American Quartet, and the Mozart Dissonance Quartet. The Haydn and Mozart works were played with great gusto, perhaps a shade too much for the academic purist, and one might object to the slightly exaggerated pauses used as a phrase-making effect in the midst of rapid passages; but the general effect was veracious and in keeping with the spirit of these scores.

The Dvorak Quartet furnished by far the most rewarding music of the evening, for the surging romantic spirit of this work is particularly well suited to the prevailingly enthusiastic style of the Griller group. The lavish fullness of tone and incisive rhythmic grasp



Ethel Bartlett and Benno Moiseiwitsch  
Rae Robertson

requisite to the performance of the work were in ample evidence on this occasion, particularly in the first and second movements, which contain some of the finest pages in all quartet literature.

### Virginia Shaw, Soprano (Debut)

A voice of considerable natural beauty was disclosed by Virginia Shaw, soprano, at her debut recital in Times Hall on Dec. 7. Miss Shaw's singing was marked by an admirable simplicity and ease of production, which soon won for her the warm support of the sizeable audience. Her intonation was at all times expertly accomplished, and her many excellent qualities were perhaps best displayed in a Poulenc group and Gluck's Monologue and Air from Iphigenie en Tauride. She also sang works of Kerby-Nile Lieberman, Bax, Bacon, Bowles, Thomson, Nordoff, Cornelius and five Spanish Christmas songs.

### Bartlett and Robertson, Duo-Pianists

The communicative joy in music-making, long characteristic of the duo-pianists Ethel Bartlett and Rae Robertson, was again a salient feature of their playing at their recital at Town Hall on Dec. 8. A first performance was given of an Improvisation on a German Cradle-Song written by a young Dutch composer, Hans Osieck, while in hiding during the German occupation of Holland, after hearing the out-of-tune chimes of an old Dutch church play, The Little Sandman. The inevitable dissonances suggest the basic harmonic plan. The novelty proved engaging up to a point, but its charm was eventually lost in its undue length and repetitiousness. The Schubert Theme and Variations in A Flat, originally written for four hands at one piano, while of inherent beauty, also proved somewhat attenuated in the long run.

There was substantial musical food in the excellently played Bach Concerto in C and the arrangements by Mednikoff and Mary Howe, respectively, of a Bach Fugue in G Minor and the Sheep May Safely Graze air. The nostalgic wistfulness of The Maiden and the Nightingale from the Goyescas of Granados, as arranged by Mr. Robertson, was not completely realized in the performance, nor did the arrangement of the Fandango from the same source justify itself. Milhaud's brilliantly dispatched Brazilian Dance, however, brought an exhilarating climax to a closing group that had much character. Many extra numbers were demanded and granted.

### Benno Moiseiwitsch, Pianist

Benno Moiseiwitsch, who had not appeared in New York since 1934, returned to Carnegie Hall on Dec. 8 to give a magnificent piano recital and to receive a royal welcome. Although Mr. Moiseiwitsch has been away for over a decade his recordings have kept his American admirers in touch with his art.

The climax of the evening was his performance of the Brahms Paganini Variations, in which supreme virtuosity and musicianship were blended. One could write pages about this in-

(Continued on page 37)

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# Records

THERE are many reasons for welcoming the new recording of Bach's Mass in B Minor by the RCA Victor Chorale and Orchestra under Robert Shaw (RCA Victor Albums DM 1145 and 1146, 17 discs). Mr. Shaw has used a much smaller ensemble than the gigantic choruses and orchestras which usually perform the mass. And he has taken advantage of this fact to achieve a remarkable clarity and precision of detail. Furthermore, he avoids the excesses of romantic dramatization which led, some years ago in Germany, to a reaction so strong that the Mass was performed without any expression whatsoever, in so-called "objective" style.

This is a musically sound, carefully worked out and stimulating performance. Yet it leaves the listener unsatisfied. The reasons for this, the writer believes, are twofold. In the first

place, the Mass is so poignant and direct an expression of religious feeling that it requires performers who can pour a lifetime of human experience and aspiration into it. One misses in the great choruses the soaring impact of groups like the Bethlehem Choir which have lived with this music for generations. Mr. Shaw's singers are excellent musicians, but they have neither the maturity nor the unified spirit to produce this overwhelming emotional experience.

And secondly, Mr. Shaw in his laudable striving for rhythmic and dynamic precision has overreached himself. The phrasing is choppy; the attacks are overemphasized; and the long, legato lines of the choruses are broken into fragments. The music bounces along when it should stride majestically.

It would be ungrateful, however, to overemphasize the shortcomings of a performance which is still a notable achievement. The vocal soloists are Anne McKnight and June Gardner, sopranos; Lydia Summers, contralto; Lucius Metz, tenor; and Paul Matthen, bass. And the instrumental soloists include Oscar Shumsky, William Vacchiano, Robert Bloom, Bert Gassman and J. Barrows. All of them are obviously at one with the intent of the conductor. Following the work with score makes one realize vividly what painstaking care and study went into this interpretation.

It is a pleasure to find acknowledgment of the contributions of Julius Herford as music consultant, Richard Gilbert as recording director, and Lewis W. Layton as recording engineer. Technically speaking, the recording is amazingly good. Other companies might well follow suit in giving credit to technicians and advisors. Even though this cannot be acclaimed as THE recording of the Mass, it is in many respects the best available and is herewith recommended heartily.

**BERLIOZ.** Romeo and Juliet, Part II. Romeo Alone—Fate at the Capulets—Love Scene. NBC Orchestra, Arturo Toscanini conducting. (RCA Victor, DV 7, 3 discs.)

So excellent in every respect is Toscanini's recorded performance with the NBC Orchestra of the Love Scene, Romeo's solitary musing and the Festival at the Capulets from Berlioz's dramatic symphony, Romeo and Juliet, that one keenly regrets it was not possible to record the whole vast, if unequal, work. In recent years the illustrious conductor has performed this gigantic hybrid in exemplary fashion and the masterpiece is so unusual and of such historic value that one or even two large volumes dedicated to its perpetuation is of obvious importance. We hope that Victor will sooner or later see its way clear to such an undertaking. One is more than grateful, however, to possess so ravishing a performance of the Love Scene—truly the most enrapturing page Berlioz ever wrote. Why the Queen Mab scherzo, which Toscanini does so inimitably, was not included in this set is hard to understand—even if it is to be issued by itself shortly.

**DVORAK.** Symphony No. 1, in D Major, Op. 60. Cleveland Orchestra, Erich Leinsdorf, conducting (Columbia, Set MM 682, 5 discs.)

Recordings of Dvorak's symphonies other than the everlasting New World are altogether too scarce in America and for this reason alone it would be a pleasure to welcome the present emergence of the First of the series (actually the sixth in order of composition). But this work, written as late as 1880, is far more spirited and delightful music than the average concertgoer in this hemisphere suspects and has the advantage of not being worn threadbare by excessive familiarity, like the overplayed E Minor. Its



Robert Shaw

four movements are brimful of amiable, folk-like melodies despite the frankness with which the composer remembers Brahms and Beethoven's Eroica and Eighth. The Cleveland Orchestra gives a finely exuberant performance. The interpretation, indeed, takes rank among Mr. Leinsdorf's most creditable achievements. In its technical aspects the album leaves little to be desired.

**BEETHOVEN.** Concerto for Piano and Orchestra in B Flat, No. 2, Op. 19. Soloist, William Kapell, with the NBC Orchestra, Vladimir Goldschmann, conductor. (RCA Victor, DM 1132, 4 discs.)

It is good to have a recording of Beethoven's Second Piano Concerto (actually his first in period of composition), even though it ranks musically far below its successors (even the early C Major). Nevertheless, one would have preferred a more sensitive performance than William Kapell and the NBC Orchestra under Vladimir Goldschmann between them supply. The pianist carries out his solo share with unquestionable technical accuracy and brilliance. But there is a hardness about his performance that conveys the impression of superficiality. The Concerto, to be sure, is not Beethoven in his deeper moods, nevertheless it offers more than Mr. Kapell seems able to extract from it. Mr. Goldschmann's accompaniment is correct and businesslike. Recording good.

**MOZART.** Quintet for Clarinet and Strings (K. 581), Reginald Kell, clarinetist, and the Philharmonia String Quartet. (Columbia Masterworks Album, MM 702, 4 discs.)

A cultivated and well recorded performance which is thoroughly adequate without attaining to any great distinction. The rather deliberate tempos and the restraint of the players in their efforts to blend the clarinet and strings may account for the lethargy of their playing. One of Mozart's master chamber works, this quintet should find a place in every collection.

**BERNSTEIN.** Facsimile, a Choreographic Essay, RCA Victor Orchestra, Leonard Bernstein conducting. (RCA Victor Album, DM 1142, 2 discs.)

To those who have seen Jerome Robbins' ballet Facsimile for which Mr. Bernstein wrote this score, the music will have a definite significance. To others it may well seem a bit thin and disconnected. The performance is admirable.

**PROKOFIEFF.** Romeo and Juliet Ballet Suite No. 2, Boston Symphony, Serge Koussevitzky, conductor (RCA Victor DM1129, 2 discs.)

A sumptuous performance of some second-rate music by the distinguished Russian composer. There are haunting color and dramatic suggestion in this suite despite its poverty of musical ideas.

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## Kansas City Lists Important Guests

**Thebom, Adler, Jonas, Milstein Among Visiting Artists—Kurtz Leads Philharmonic**

KANSAS CITY—Recent weeks have listed many notable events, the major portion having been contributed by the Kansas City Philharmonic, Efram Kurtz, conductor, and an exceptionally well considered group of guest artists.

Twenty-three thousand guests attended the two performances contributed by the Katz Drug Company. Mr. Kurtz and the Philharmonic were assisted by Blanche Thebom, mezzo-soprano, and the harmonica virtuoso, Larry Adler. These gala annual concerts were held in the Arena of the Municipal Auditorium, Oct. 24 and 25.

The second subscription concert presented Honegger's Symphony for String Orchestra, Beethoven's C Major Piano Concerto performed with superb artistry by Maryla Jonas and Sibelius' Fifth Symphony.

The third subscription pair of events offered Mozart's Symphony No. 33 in B Flat, Strauss' Till Eulenspiegel and the Brahms Violin Concerto, Nathan Milstein, soloist. Mr. Kurtz and the orchestra collaborated sympathetically.

The second pop concert Nov. 2, brought an all Tchaikovsky program. Nathan Goldstein, violin soloist, received an ovation for his performance of the D Major Concerto. A first performance here of Khachaturian's second suite from the ballet Gayne was a feature of the third Pop event. Helen Spann, soprano, was guest artist.

BLANCHE LEDERMAN

## Duo-Pianists Play In Milwaukee

MILWAUKEE—Several interesting programs by outstanding artists have made up this city's recent recital fare. The Civic Concert Association opened its season on Oct. 18 with the duo-pianists Vronsky and Babin. Their program represented composers of the classic, romantic and modern schools, loudly applauded by a huge audience.

Rise Stevens, mezzo, appeared under the auspices of the Arion Musical Club on Nov. 7. She sang operatic arias, Lieder, an English group and a number of extras from her motion pictures. She was well received.

Jennie Tourel opened Margaret Rice's series at the Shorewood Auditorium on Nov. 9. Her concert will not soon be forgotten for its sheer beauty. Her Debussy numbers were especially effective.

A delightful program was presented to a sold-out house by the Vatican Choir under the direction of Licinio Refice. The Choir was magnificently trained and offered liturgical music, in the main.

Witold Malcuzyński, pianist, played at the Pabst Theatre recently in an all Chopin recital. His performance was characterized by its brilliance, poetry and beautiful tonal qualities.

Milwaukee's Department of Municipal Recreation was given a performance of Lehar's The Merry Widow under the direction of Lorna Hooper Warfield.

A. R. R.

## Singers and Instrumentalists Give Kansas City Recitals

KANSAS CITY—Helen Traubel, soprano, brought a high degree of artistry to her recital in Music Hall, Nov. 7, the second event of the Ruth Seufert Concerts. Wiktor Labunski, pianist, was warmly received at his all Chopin program which attracted a large audience to the Atkins Auditorium, Nov. 14. Virginia French Mackie featured Hindemith's sonata at her annual recital at Atkins Auditorium, Oct. 31. Eugene Istomin, pianist, opened the Junior College

Concert and Lecture series at the College Auditorium, Nov. 10. A capacity audience tendered him a deserved ovation. Robert Merrill, baritone, won the plaudits of a recent Town Hall audience.

B. L.

## Milwaukee Hears Chicago Orchestra

**Rodzinski Conducts Brahms' First Symphony—Philadelphia Orchestra Plays**

MILWAUKEE—Artur Rodzinski made a highly favorable impression when he and the Chicago Symphony appeared at the Pabst Theatre on Oct. 20 for their first concert of the season in this city.

The major work of the evening was



Tauno Hannikainen, assistant conductor of the Chicago Symphony, who led a Milwaukee concert

Brahms' First Symphony, magnificently played. A new zest and assurance seemed to fill the players under their new conductor, and they and Rodzinski were given an extended ovation. Other works on the program were the Bach Toccata and Fugue in D Minor, Copland's Appalachian Spring Suite and the Daphnis and Chloe ballet music of Ravel.

At the second concert on Nov. 3 the orchestra under Rodzinski performed Beethoven's First Symphony, Debussy's La Mer and the Tchaikovsky Fifth, all admirably performed. The third concert on Nov. 29 brought Tauno Hannikainen, the assistant conductor. Composers represented were Reger, Bach and Rachmaninoff, with the latter's second Symphony being the major work of the evening.

An unusually rewarding evening of music was presented on Nov. 4 when Eugene Ormandy and the Philadelphia Orchestra came to the Auditorium. The program consisted of Tchaikovsky's Pathétique Symphony, the Suite from Strauss's Rosenkavalier, Howard Hanson's Serenade, and the overture to Colas Breugnon by Kabelevsky.

ANNA R. ROBINSON

## Hess Captivates Buffalo Audience

BUFFALO—A memorable performance was given by Dame Myra Hess, on Nov. 25, at Kleinhans Music Hall. Completely captivating her audience, the artist presented a program of majestic proportions which included the Beethoven Sonata, Opus 111, and closed with the Carnival of Schumann. The concert was presented by Mrs. Zorah B. Berry, the third in her series of the season.

On Nov. 11, Eugene List and Carroll Glenn played to the delight of a large audience. With skill and spontaneity, with sensitivity to musical proportions, they performed the Spring Sonata of Beethoven, and the Franck Sonata for violin and piano. On Oct. 28, Fritz Kreisler rewarded his listeners with one of his masterful performances which was, in its warmth, integrity, and poetic feeling, deeply satisfying.

The Chamber Music Society also enjoys the highest prestige for its presentations, in the field of chamber music. This society presented the first of five leading groups, on Nov. 17, in the Mary Seaton Room, at Kleinhans Music Hall. The Griller Quartet of London, played a program

of great beauty consisting of the Quartet, Opus 20, No. 4, by Haydn, the Quartet in A Minor, Opus 29, by Schubert and the Quartet in C (K 465), by Mozart.

Other recitalists heard earlier include Guiomar Novaes, Lois and Guy Maier, Regina Resnik, Oscar Shumsky and the Griller Quartet.

## Denver Symphony Gives Four Concerts

**Francescatti Plays Works by Chausson and Paganini—Verdi Requiem Presented**

DENVER.—The Denver Symphony, under Saul Caston, offered four major concerts during November. The first concert of the month on Nov. 4 featured Zino Francescatti, violinist, as soloist. He was heard in the Poème for Violin and Orchestra, Op. 25, by Chausson and the Concerto in D by Paganini. The rest of the program consisted of Mozart's Haffner Symphony, Prelude and Toccata, Op. 43, by Read and the Interlude and Dance from La Vida Breve by Falla. On Nov. 11, the program consisted of the Academic Festival Overture by Brahms and Dvorak's New World Symphony. Nathan Goldstein, violinist, appeared as soloist, playing the Sibelius Violin Concerto.

On Nov. 18, the program opened with the Overture to The Magic Flute by Mozart. Other orchestral numbers were the Concertino for Piano and Chamber Orchestra by Piston and Variations on an Original Theme, Op. 36, by Elgar. Solveig Lunde, pianist, was soloist and gave an excellent performance of both the Beethoven Fourth Concerto and the Piston Concertino.

The orchestra combined with the Lamont Singers of the University of Denver, Florence Lamont Hinman, director, and the University Chorus, Lucille Holm, director, in Verdi's Requiem on Nov. 25. The chorus showed the results of the excellent training they received with their respective directors and the orchestra provided superb accompaniment. Soloists were Willabelle Underwood, soprano; Laura Grauer, contralto; Marvin Worden, tenor, and Fred Nesbit, bass. Capacity audiences greeted the orchestra for all the programs. The first of the Children's Concerts, presented in conjunction with the

Denver Public Schools, attracted some 3,500 elementary school youngsters to a specially prepared program on Nov. 13.

JOHN C. KENDEL

## Harrell Heard In San Antonio

**Alma Trio, John Seagle, Ejnar Krantz and Paganini Quartet Make Appearances**

SAN ANTONIO—The Tuesday Musical Club opened its 25th anniversary Artists Series Oct. 23, with the appearance of Mack Harrell, baritone, who was introduced in this series at the outset of his career. A capacity audience welcomed him warmly at San Pedro Playhouse. Arias from Massenet's Thais, Mozart's Don Giovanni, Mascagni's Le Maschere and Verdi's Rigoletto, Mahler's Songs of a Wayfarer and an American group made up his program.

The San Antonio Chamber Music Society, Eric Sorantin, musical director, opened the fifth season, Oct. 27, presenting the Alma Trio, at San Pedro Playhouse. The players, Roman Totenberg, violinist; Gabor Rejto cellist, and Adolph Baller, pianist, were warmly welcomed.

John Seagle, baritone, was heard in recital Oct. 22, presented by Trinity University in the University Auditorium. High praise was accorded his singing a program of old English, old French and American songs. He also sang several operatic arias.

The Alamo Chapter of the American Guild of Organists presented Dr. Joseph Clokey in his oratorio The Temple, Oct. 19, at Laurel Heights Methodist Church. The Chorus and orchestra of the music department of Trinity University with Gladys Calder Brooks, organist, gave the work, conducted by the composer.

Ejnar Krantz, Swedish-American pianist, who appeared in recital, Nov. 17, at San Pedro Playhouse, increased the high esteem attained through former appearances here.

The second concert in the Artist Series sponsored by the Tuesday Musical Club presented the Paganini Quartet, Nov. 25, at San Pedro Playhouse. The players were well balanced in musicianship and tonal reserve. The Friends of Music course, sponsored by Mrs. James E. Devoe, opened with the Markova-Dolin Ballet, Oct. 27.

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# New Music Reviews

## For Solo Voice

Familiar Texts Enhanced  
By Arthur Bergh Settings

TWO new songs by Arthur Bergh that have recently been issued by Wesley Webster in San Francisco reveal a noticeably freer harmonic feeling and a marked expansion of style on the part of that composer. One is a setting of Shelley's *Music When Soft Voices Die* and the other of the familiar poem by Francis William Bourdillon, *The Night Has a Thousand Eyes*, the former being designed for a medium voice and the latter for a high voice. Both have the melodic suavity found in Mr. Bergh's previous work while new values are attached to it through added harmonic resourcefulness. There is a slight similarity in the design of the two accompaniments, found mainly in the rhythmic pattern employed, but the songs are so sharply contrasting in spirit as to form a desirable brace for a program. The indication given for the Shelley setting is "Slowly, with tranquility", while that for its companion is "Passionately, but not too hurried". Both, the one with its nostalgic tenderness and the other with its rhapsodic and poetic character, are songs of unusual musical charm. They form numbers one and two of the composer's Opus 37. C.

### Reviews in Brief

*My Mother's Eyes*, by Carl Deis, G. Schirmer. A lovely musical setting, in both melodic line and accompaniment, of a poem of appealing sentiment by Margaret Bristol. It should become popular with singers and public alike. In A flat, with range from E flat to high A flat, for high voice; in E flat for low voice. (50c).

*Crossing the Plains*, by Isadore Freed, C. Fischer. Verses by Joaquin Miller about the "great yoked brutes" of the plains in an austere setting that gains a certain impressiveness from the relentless persistence of its chordal patterns. Essentially a man's song. For medium voice. (50c).

*Twilight Trail*, by Richard Manning, G. Schirmer. An imaginative treatment of words by Maxine Manners about romantic riders in apparently Western country, with an accompaniment pictorially suggestive of the slow trotting pace prescribed. In two keys, high and low. (50c).

*Hurricane on de Islan's and Fish Seller*, two songs for low voice by Olive Dungan, C. Fischer. Effective settings of lyrics by Florine Ashby depicting a West Indian native's reactions. (50c).

*Memories of Italy*, Marks. Seventeen of Italy's favorite songs brought together in convenient album form, with both the original Italian texts and English versions of them by Olga Parl. Tosti's Neapolitan Song,

*Bixio's Song of Love*, Lama's *I Hear You Sweetly Singing* and songs by Tagliaferri, Nutile, Mario and Cioffi are included. (\$1).

*We Two*, by Elinor Remick Warren, G. Schirmer. A spacious and exhilarating setting, with a brilliantly elaborate accompaniment, of Whitman's ode to the sun. One of the finest songs the composer has yet written. Two keys. (50c).

*We Love and Dream*, by Pierre Luboshutz, J. Fischer. A melodically fluent and expressive setting, with a strong rhythmic swing, of a poem by Marks Levine. Issued in two keys, for high and medium or low voice. An unusual procedure is the treatment of the word "careless" as a three-syllable word, by which, however, nothing seems to be gained. (50c).

*A Little Love Song*, words and music by Alice Kennard, G. Schirmer. An appealing, whimsical little song, with a surprise ending. For high and low voice. (50c).

## For Piano

Villa-Lobos Writes Piano Pieces  
On Brazilian Children's Folk tunes

BASED on popular children's folk-tunes of Brazil, Ten Pieces for piano by Heitor Villa-Lobos have been issued by Music Press, Inc. in two volumes (\$1.00 each). Technically within the reach of students, colorful and varied, these pieces are admirably adapted for teaching purposes. Album 6, dedicated to William Kapell, contains *The Child's dream*, *The hunchback*, *The Crab*, *The little dove flew away* and *Let us go over the mountain, o Calunga!* The songs vary from intoxicating dance rhythms to moods of quiet lyricism. Album 7, dedicated to Noemi Bittencourt, includes *In my back yard*, *Go, pumpkin!*, *Let's go, Maruca*, *The little doves* and *Round the circle*. Here again the pianist will find typical Brazilian rhythmic patterns and interesting harmonies carried out on the simplest scale with great ingenuity. R.

### Reviews in Brief

G. Schirmer has a set of *Modern Miniatures* by Barbara Steinbach revealing an effort to accustom the young pupil to more modernistic melodic and harmonic effects, the titles being *The Lark* and *At Church* (issued together), *The Rooster* and *The Alarm Clock* (together), *A Little Dance* and *Rain* (together), *The Hurdy Gurdy*, *March*, *Playing Hop Scotch* and *Hunting Song* (30¢ each). Three pieces by Lewis Brown, *A Gipsy Story*, *Mariushka* and *All in Black*, likewise reflect a tendency to indulge in unconventional progres-

sions (30¢ each), and *Winter Waltz* and *Fancy Dancer* by Marion Ohlson and *Tower Bells* by Francis E. Aulbach all show a liberation from the too stereotyped harmonic feeling, while Mr. Aulbach's *Playful Pixies* and Bertha Svecenski's *My Train* run more closely along traditional lines for this class but with special effectiveness, and Cora Mae Raezer's *Dance Lightly* offers sugar-coated practice in scale playing (30¢ each).

The Elkan-Vogel Co. has two little suites of timely interest and appeal in *Our Town* by Philip James and an *Album for the Young* by David Diamond. The James pieces of a page or even half a page in length, *Main Street*, *Evening in the Park*, *Saturday Night*, *In the Church* and *Hi-Hat*, are stimulating little examples of melodically and harmonically more freely expressed imagination than is traditional (50¢ the set); while Mr. Diamond's ten short pieces, including a march, a waltz, *A Gambol*, *The Sad Slant-Eyed Boy* and *The Day's End* are well calculated to foster a taste for the more freely roving musical thinking of today. (80¢).

To the Creative Edition of the Creative Music Publishers have been added a graceful *Valse Piouette* by William O'Toole (40c), a sparkling little *Playtime* by Berenice Benson Bentley (30¢), a *Lyric to the Moon* by Sarah Dittenhaver (40¢), two pieces by Thunselda Birscak, *White Caps* (40¢) and *Sleepy Time* (30¢), and *My Little Garden* by Grace White (30¢). In every case suggestions are given at the end on how to use the piece as a pattern for creative effort along the same lines.

From the Paris house of Durand & Co. (Elkan-Vogel Co., American agent) comes *The Album of Lisette and Poulot*, a collection of twelve short pieces each one of which stresses some one particular technical problem. These are imaginative and charming pieces, bearing such titles as *The Little Pianist Is Distracted*, *The Sweet Slumber of the Fairies*, *The Enchanted Grotto*, *The Coucou* and *The Old Astrologer*, and *The Grand Ball at the Little King's*. (\$1.60). C.

## For Chorus

Galaxy Choral Novelties  
Reveal Distinction

THE choral library of the Galaxy Music Corporation has been enhanced by several additions recently. *Come Up, Come In with Streamers*, by Carl Deis, for four-part men's chorus, is an outstanding example of distinguished writing and spontaneous response to the spirit of a whimsical text. The keynote of this text, taken from *The Lord of Misrule* by Alfred Noyes, lies in a quotation given from a Puritan writer, "On May Days the wild heads of the parish would choose a Lord of Misrule, whom they would follow even into the church (though the minister were at prayer or preaching), dancing and swinging their Mayboughs about like devils incarnate". Mr. Deis has captured the exuberant and innocuously rowdy spirit of the words and fitted it with an English folksong-ish melodic garment of dashing character. This is a work that no men's choral group should be without.

Women's choruses have been provided with a similarly stimulating novelty in *Grandma Loved a Soldier*, with both words and music by Lily Strickland. This is an amusing work for three-part chorus with an irresistible tunefulness, and it, too, has the qualities to make it a valuable feature of the choral repertoire for women's voices.

As local agents for Elkin & Co. of London, Galaxy is also introducing a choral arrangement for mixed voices in four parts by Eric H. Thiman of *Walter Adrian's song setting of Rob-*



Arthur Bergh

Philip James

ert Herrick's poem, *To Music, to Balm His Fever*. This is beautiful music wedded to a beautiful text, and offering grateful opportunity for suave and expressive singing.

In the sacred field Galaxy publishes a new work by Katherine K. Davis, *Be Ye Kind, One to Another*, a setting of a text from Ephesians for four-part mixed chorus with alto (or baritone) solo. This is a musical conception worked out with impressive effectiveness.

### Reviews in Brief

*The Bell Witch*, by Charles F. Bryan, J. Fischer. A secular folk cantata, for mixed chorus with solos for altos and baritone, concerned with a tragic incident in North Carolina in the early 19th century when the curse of a dying man descended upon a theretofore wealthy landowner and his family. The music is spontaneous, well written and effective, and the part of the ballad singer lends a colloquial aspect to the work. Performance time, 26 minutes. (\$1.00.)

*Guide and Accompaniments to the American Singer*, Book 5, by John W. Beattie, Josephine Wolverson, Grace V. Wilson and Howard Hinga, American Book Company. The fifth in a series of books compiled for the systematic training of children in group singing (unison) and developing of pleasure in musical expression and in listening to music, the correct use of the voice, creative skill and instrumental expression. Many folksongs and carols from various lands.

*The Seer*, choral rhapsody, No. 2, for mixed voices, by George Frederick McKay, J. Fischer. A loftily conceived and excellently written choral work inspired by poetry by Emerson, the four sections being *Mystic Song*, *The Scourage*, *Bacchanal* and *Unto Each and Unto All*. 29 pages in score. (60c.) C.

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# Books

**IN SEARCH OF BEAUTY IN MUSIC.** By Carl E. Seashore. 389 pages. Ronald Press Company, New York. 1947.

The subtitle of this volume, "a scientific approach to musical esthetics", gives a more accurate concept of its contents. Dr. Seashore has gathered together his interpretative and popular articles on research in the psychology of music which have a bearing upon the problems of esthetics. The book is intended as an introduction to the science of music for advanced students of music and psychology, music teachers, educators, professional musicians and general readers interested in the scientific approach to the understanding and appreciation of music.

Almost any musician or music lover will find something of interest in this volume, for it contains an interesting survey of what scientists have accomplished in measuring and analyzing the elements of music. In the chapter called *A Visit to the Acoustical Laboratory Studio*, for example, the author describes the process of phonograph photography. This is typical of the work which is being done in obtaining scientific data on music. As the artist performs before a microphone a phonograph record is made in an adjoining room. At the same time, "a battery of cameras simultaneously record pitch, loudness, time, and timbre of every note on motion picture films, in terms of frequency, intensity, duration, and wave form. These films contain the complete and highly detailed permanent record of every significant element in the musical sounds, namely, the tonal, the dynamic, the temporal, and the qualitative."

In this same chapter, Dr. Seashore discusses the analysis on tone quality,

in terms of its two factors, timbre and sonance. Through new devices, it has even become possible to measure the expression of emotion through music. (This does not mean that the scientist can give a recipe for such expression or explain its spontaneous creation.) As Dr. Seashore points out, all of the measurements of pulse rate, breathing, blood pressure, metabolism, etc., have had one aim in common: the attempt to measure the intensity of mental activity in terms of some physical expression. By isolating one element in the expression of musical emotion, namely the vibrato, and showing exactly what form it takes in actual music, scientists have made some astonishing discoveries. Any reader who is unacquainted with this research will be struck by the inaccuracy of his conceptions about the nature of vibrato and its place in musical expression when he reads the facts, in this book.

The book is divided into five parts, *Scientific Approaches to Musical Esthetics*, *Examples of Scientific Foundations for Musical Esthetics*, *Examples of Some Subjective Variables* (such as musical intelligence, temperament, talent, etc.), *Historical Background and Educational Approaches*, and *Scientific Speculations and Conclusions*.

The copious illustrations include graphs and figures of many kinds, showing the techniques of measurement. We find, for instance, a graph recording of *Drink to Me Only With Thine Eyes* as sung by Lawrence Tibbett and by Arthur Kraft. This consists of a performance score revealing the vibrato. It contains one curve representing pitch and one representing intensity. Time is indicated in tenths of seconds by dots and dashes and seconds are marked off by vertical bars. The notes of the song are interpolated to aid the student in following the graph; words are given at the bottom; and the measures are indicated. Pitch is indicated on the staff and the degree of difference in loudness in terms of decibels is indicated by numbers.

For all serious students of music this book will prove a stimulating corrective for slovenly thinking about the technical elements of music. It also brings into view the important role which science can play in musical education. The average musician's reaction to scientific analysis is often hostile, but this is largely owing to ignorance and to the fear that the scientist is trying to set himself up as an artist and an arbiter of taste and judgment. Dr. Seashore's book will aid in dispelling this distrust. It is clearly written in that rather formal and wordy style which most scientists seem to adopt outside the laboratory. It should find a large reading public.

S.

**THE YEAR IN AMERICAN MUSIC 1946-1947.** Edited by Julius Bloom. 571 pages. Allen, Towne & Heath, Inc. New York. \$5.00.

This volume, packed with interesting information, is nothing less than a survey of the concert season throughout the United States, from September to May. The author has listed important events, month by month, at the beginning and then proceeds to give detailed information about them. He has wisely confined himself to a factual account, with few exceptions. Perhaps the most valuable feature of the whole book is the appendices, which include a list of Composers in America; Orchestras; Opera Companies; Books on Music and Musicians, published during the year; Albums and Other Collections; Recorded Music, issued during the year; Awards; and Obituaries. Mr. Bloom has worked very hard on this yearbook and he has produced a work of lasting usefulness.

S.

## Ballet Theatre Gives City Center Season

**New Works by Balanchine and Robbins Included in Series of Productions**

Ballet Theatre opened a brilliant fall season at the New York City Center on Nov. 19, with performances of *Les Sylphides*, *Pillar of Fire*, the *Nutcracker pas de deux*, and *Interplay*. It was a delight to welcome back this company, with its high standards of discipline, its varied and rich repertoire, its excellent orchestra and handsome productions. Two novelties were included in the repertoire: George Balanchine's *Theme and Variations*, introduced on Nov. 26, and Jerome Robbins' *Summer Day*, on Dec. 2.

Balanchine's wit and invention, his musical sensitivity and mastery of ballet form are all in full flower in *Theme and Variations*. Tchaikovsky's *Third Suite* is perfect for the elaborate and virtuosic choreography; the scenery and costumes of Woodman Thompson carry out the spirit of the piece; and Alicia Alonso and Igor Youskevitch dance the solos superbly. By using two subdivided groups contrapuntally, Mr. Balanchine has woven a fascinating design of movement. Complex, it is always clear and rhythmically continuous. The solos are as exciting as any of the Petipa works, and yet have a flavor of their own.

The literalism and pseudo-abstractionism of Mr. Balanchine's Mozart and Bach ballets are happily avoided in *Theme and Variations*. It will take time for the corps de ballet to grow into the work, but even at its present stage Ballet Theatre has reason to be proud of this performance.

### Prokofiev Music Used

Mr. Robbins' charming and gently satirical *pas de deux* is set to Prokofiev's *Suite Music for Children*, with costumes and properties by John Boyt. The pianist is part of the performance, and plays on stage. *Summer Day* was originally created for the American-Soviet Musical Society, and given last spring. At the first Ballet Theatre performance, Mr. Robbins and Ruth Ann Koesun

danced the roles of the boy and girl and Ray Lev was the pianist. At later performances, John Kriza took over Mr. Robbins' role and Sarah Marks replaced Miss Lev.

*Summer Day* portrays the child's instinctive love of theatre and ability to weave fantasies out of mere wisps of props and ideas. It also pokes fun at dancers' physical laziness and at the little mannerisms of prima ballerinas and premiers danseurs. A moment of wonder and tenderness towards the close finds Mr. Robbins at his best as a psychological choreographer. The two children suddenly become aware of the vastness of the world around them and it brings them close together. For a moment the work becomes serious, and then veers off again. Mr. Kriza and Miss Koesun gave exactly the right touch of whimsicality and impudence to the performance.

On opening night, the magnificent dancing of Nora Kaye in Antony Tudor's *Pillar of Fire* calls for special praise. And Miss Alonso danced exquisitely in *Les Sylphides*. The orchestra was ably conducted by Max Goherman and Ben Steinberg.

R. S.

### Schirmer Issues New Catalog Of Orchestral Rentals

G. Schirmer, Inc., recently issued a complete catalog of their rental library of orchestral scores, containing a large selection of contemporary music, mostly American, as well as the basic works of the classical repertoire. In addition to Schirmer publications, the catalog lists orchestral music from the catalogs of Edition Chester and Curwen, Ltd., of London, and Heugel of Paris, all exclusively represented by G. Schirmer in the United States.

### Walter Damrosch Re-elected President of Academy

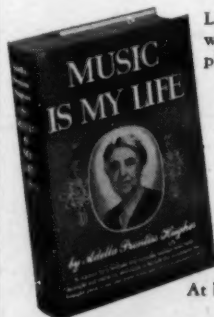
Walter Damrosch has been re-elected president of the American Academy of Arts and Letters. John Truslow Adams has been re-elected chancellor and treasurer and Van Wyck Brooks continues as secretary. Three new members were also elected to the academy, which is limited to 50 members. They are John Taylor Arms, John Dos Passos and Mahonri M. Young.

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## RADIO

(Continued from page 19)

effects are the most precarious of all. A carelessly dropped prop or a couple of choristers talking too heartily about an after-opera snack are only two of the inherent dangers of the situation.

Another difficulty with Meistersinger is its length, which necessitates the performance beginning one-half hour ahead of time. Because of previous commitments, the broadcast must pick it up in the middle of the first act. Milton Cross, the announcer, must be ingenious to run his narrative into the proper place in the action. It is no easy engineering task to break in suddenly on masses of sound with no initial volume rating to judge from. Harold V. Milligan, who writes the

entire script except for the Opera News, is relied on heavily for the timing of this ticklish situation. (Inadvertently, we omitted in our last article to credit Mr. Milligan with this aspect of his myriad task.)

The broadcasting of the music is done from a tiny booth in the rear of the Grand Tier at the Metropolitan. Yet Mr. Marshall is quite satisfied with working conditions in New York when he thinks of some of the hat-boxes in which he has to work out of town. In addition to occasional lack of headroom and to bad acoustics, he has little or no time to study the house and its sounding-board idiosyncrasies. While no extra rehearsal is ever provided at the Metropolitan for the broadcasters, the house is at least a familiar one. Mr. Marshall is quite satisfied with the acoustics of the big house, which he claims has a live

sound in all parts. It is a boon for which he can be duly thankful in his complex job.

## Naumburg Winners Appear as Soloists

Consistent with its policy of giving comparative unknowns a place on its star-studded roster, the Telephone Hour presented the three 1947 Walter W. Naumburg Musical Foundation award winners on Dec. 1 (NBC, 9:00 P.M., EST). Jane Carlson and Abba Bogin, pianists, and Berl Senofsky, violinist, displayed considerable talent in the two numbers allotted to each. Mr. Senofsky was accompanied by the Bell Symphonic Orchestra under the direction of Donald Voorhees.

An impressive array of prominent artists has appeared on the program since Nov. 5. On that date, Ferruccio Tagliavini, tenor, was joined by his wife, the soprano Pia Tassinari, in a program of duets and solos. On Nov. 10, Fritz Kreisler played two of his own works and a movement from Mozart's D Major Concerto. Set Svanholm, tenor, was heard in arias from Siegfried and Meistersinger and songs by Sibelius and Rachmaninoff on Nov. 17.

Lily Pons was the soloist on Nov. 24, with orchestral selections filling the bulk of the program. Ezio Pinza, soloist on Dec. 8, was joined by his daughter, Claudia Pinza, soprano, and Glenn Burris, tenor, in the Trio from Faust. Jascha Heifetz was to appear on Dec. 15. Accompanied at the piano by Emanuel Bay, he was to play his own transcription of Rachmaninoff's Oriental Sketch and two movements from the Bruch concerto.

Blanche Thebom, mezzo-soprano, and the orchestra under Mr. Voorhees will present a special program of Christmas music on Dec. 22.

## Toscanini Offers Colorful Program

A program of curiously contrasting moods and colors was conducted by Arturo Toscanini at the NBC Symphony concert on Nov. 29. Wolf-Ferrari's impish but musically superficial Overture to Le Donne Curiose was delectably played. In Kodaly's Hary Janos Suite, Mr. Toscanini effected several of his famous crescendos. His rhythmical treatment of the work was somewhat rigid and unimaginative, but perhaps only born Hungarians can give this music a wholly authentic accent. With the performance of Debussy's La Mer the orchestra was in best form. Every detail of the complex score was realized, and the tumultuous climaxes had a blazing intensity. There are subtler interpretations of La Mer than this one, but none more powerful or faithful to the letter. Mr. Toscanini was recalled many times.

S.

## 26-Week Choral Series Begins Over CBS

The Trinity Choir of St. Paul's Chapel under the direction of Andrew Tietjen will broadcast a 26-week series of choral programs over CBS. They began Sunday, Nov. 30 (CBS, 9:45-10 A.M., EST). The broadcasts will originate from St. Paul's Chapel of Trinity Parish in New York City. The 32-voice mixed choir has been especially organized and trained by Mr. Tietjen for these broadcasts, which will constitute the group's sole musical activity.

## New Program Previews Rochester Philharmonic

Beginning Dec. 3, the Rochester Philharmonic under Erich Leinsdorf is heard on Wednesdays from 8 to 8:30 P.M., EST, over WVET, Rochester, N. Y., a new station owned and operated by veterans only. Called Symphonic Prelude, the program previews



the Philharmonic's Thursday evening concerts at the Eastman Theatre through interviews, musical quizzes, program notes and recordings.

## Songs by Frances Williams Heard

Recent performances of songs by Frances Williams have included Joy, sung by Anita Pellicioni, soprano, pupil of Mme. Frieda Hempel, at a recital in Scranton, Penna., and I Shall Not Live in Vain and I Had a Garden, sung by Charles E. Pearson, baritone, pupil of Rose Gores Rockwell, at the National Association for American Composers and Conductors' Musicales held at the Henry Hadley Studios.

## Pupils Sing Mana-Zucca Songs

Millicent Frances Kleckner entertained for the American composer, Mana-Zucca, with a musicale and tea, Nov. 29, at her studio. The composer's songs were sung by 21 pupils and refreshments were served later.

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## RECITALS

(Continued from page 31)

terpretation. The incredible lightness and clarity of his playing, the nuances of color and accent, the lightning speed, the beautiful phrasing—these and many other qualities were elements in his majestic conception of the work. One could sense the spirit of Paganini in this music, as he played it. And one realized anew that only an artist who has a sovereign control of the piano and a mastery of the grand style should attempt it.

Mr. Moiseiwitsch also played Chopin's Barcarolle and Ballade in F Minor with captivating ardor and poetic charm. The final pages of the Ballade, among the knottiest, technically speaking, in all Chopin were tossed off with deceptive ease and eloquence. The F Minor Etude, Op. 25, was flawlessly done; and the exuberant F Major Etude, Op. 10, was a model of dynamic contrast and variety of touch.

Mr. Moiseiwitsch's pedalling deserves a chapter by itself. In Liszt's B Minor Sonata, he superimposed layers of sonorities and at one dramatic point let the waves of sound die out in shimmering splendor. Like Josef Hofmann, he makes the trite phrase that "the pedal is the breath of the piano" a startling reality.

Bach's Chromatic Fantasia and Fugue and works by Medtner, Khataturian and Rachmaninoff were also included on this tremendous program, to which a sizeable group of encores was added. This recital belongs to that "historic" category which makes Carnegie Hall a shrine of great musical memories. The audience remained in a body until the last encore. S.

### Mathilde McKinney, Pianist

Mathilde McKinney revealed a predilection for latter-day music at her piano recital at Times Hall on Dec. 8, devoting her two middle groups to the Sonata No. 7 by Prokofieff, Marion Bauer's Patterns, Op. 41, a Toccata by Chanler and Bartok's Improvisation, Op. 20, Beethoven's Variations on a Russian Dance from the ballet, The Forest Maiden, and two Scarlatti sonatas represented the classics, and a Debussy group of two preludes and an etude closed the program. Of the less familiar compositions Miss Bauer's two Patterns proved the most stimulating, as possessing material of an arresting nature handled with expert craftsmanship in an idiom of marked economy of means and equally marked potency of effect. The recitalist gave an obviously sympathetic and a worthy performance of them and demonstrated her musical intelligence impressively in the other modern numbers as well. C.

At the Times Hall, Nov. 24, **Geraldine Cooke**, soprano, accompanied by Wallace Kotter, offered a program that included songs by Peri, Tirindelli, Durante, Bishop, Wolf, Brahms, Strauss, Mozart, Wagner as well as an assortment of French and English lyrics.

**Marjorie Schilling**, soprano, was heard in Times Hall on Nov. 29 in a list of songs and operatic arias which included numbers by Bach, Viardot, Handel, Hugo Wolf, Meyerbeer, Debussy, Fauré, Poulenc and an American group. John Ahlstrand was her accompanist. . . . At the same hall on the afternoon of Dec. 7, another soprano, **Alice Gerstl Duschak**, accompanied by Frederick Waldman sang an aria from Johann Christian Bach's Clemenza di Scipione, a concert aria, Dica pure, by Haydn, Lieder by Schubert and Wolf, songs by Charles Ives, Britten's Les Illuminations and some French and American folksongs. . . .

## Opera Theater To Hold Auditions

CHICAGO.—The Opera Theater in this city will hold its first auditions on Jan. 12, when as many as 16 singers will be chosen from approximately 4,000 aspirants to sing roles in the organizations forthcoming productions, according to a recent announcement by Mme. Sonia Sharnova, chairman of the auditions committee.

At the Jan. 12 auditions, a group of semi-finalists will be chosen and asked to sing again on Jan. 13. From these the final group will be selected.

Officers of the Opera Theater are Edgar Stanton, Jr., president; John F. Alexander, chairman of the executive committee; Giovanni Cardelli, general director; Artur Rodzinski, member of the board; Rudolph Ganz, member of the executive committee.

### Mrs. Stillman Kelley Plays In Husband's Work

The Piano Quintet in F Sharp Minor by the late Edgar Stillman Kelley was performed at Town Hall on the afternoon of Dec. 8, with the composer's widow at the keyboard. She was ably assisted by the Gale String Quartet. At the same concert, Ruth Klingman, soprano, sang arias by Mozart and Bellini, as well as songs by Robert Franz, Roxas and La Forge.

### Opera Scenes Presented By Eastman Students

ROCHESTER, N. Y.—Pupils of the Eastman School Opera Department, presented scenes from eight operas on Nov. 10.

Carl Fuerstner was musical director and Leonard Treash, dramatic director. The school senior symphony of 125 pieces gave its first concert on Nov. 12, with Howard Hanson conducting. The orchestra gave its second concert on Nov. 19, Paul White conducting. Millard Taylor, concertmaster of the Rochester Philharmonic and Civic orchestras, was guest soloist at the second concert of the season by the School's Little Symphony. Frederick Fennell conducted. Dorothy Merriam, violinist, gave the second of the season's graduation recitals on Nov. 17.

### Isabel Mason Now Teaching in New York City

Isabel J. Mason, concert pianist, teacher of piano and aural culture, has recently arrived from London to make her home in New York. She has opened a studio at Steinway Hall and has become a member of the faculty of the School of Fine Arts with Martha Atwood Baker. Mrs. Mason also makes weekly visits to Norwich, Conn., where she is presenting a course in modern methods of piano teaching. She is the representative of George Woodhouse of London who is the founder of the New Way to Piano-forte Technique.

### Pupils of Louise Voccoli Heard in Recital

Louise Voccoli, teacher of singing, presented a group of her pupils in a recital in her studio in the Metropolitan Opera House Building, on Nov. 20. Taking part were Mary Clarke, Marie Kuertner, Barbara Ogberg, Janet Kraemer, Edmund Homer, Edward Bowley, Emily Muschter, Pearl Black, Rene Perlmutter, Martha Cannon, Edna Nolan, Owen Raeder, Maizie Heinrich, Ann Kozik, Marc Genua, Alonzo Johnson, Ann Kauffinger, Mary Alice Hornberger, Michael Tremallo, Mary Cortes, Florence Hurst, Pat Machella, Daise Shea, Francis Vetore, John Mero and Ella Thomas. At the close of the program, Mme. Voccoli and Joseph Filosetta were heard in duets from Don Giovanni and Pagliacci.

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# Original Ring Settings

(Continued from page 5)

Yet it took all the tact Wagner could command to compose the acrimonious differences that continually arose. Hoffmann stubbornly refused to subordinate himself to the many practical requirements of the job. And besides obstinacy and a general uncooperative manner he had another irritating defect—he was never on time for appointments and conferences so that often hours and even whole days were frittered away. Unpunctuality, Wagner was in the habit of claiming, was a sin second only to treachery. And in a moment of discouragement the master insisted that if the stubborn Hoffmann "did not find it possible to win the sympathies and stimulate the enthusiasm of those under him—as he himself had to when working with his artists—he could never succeed in the difficult task he was undertaking".

Nevertheless, the bickerings dragged on, with Brandt championing his friends the Brückners, till one fine day Hoffmann abruptly put an end to an impossible situation by renouncing for a consideration of 1,500 Thalers (\$1,125) his right to "inspect" the Brückners' labors. The painter retired to Vienna where he sulked among his watercolors, quite unmoved by Wagner's letter voicing the hope that "two honorable men might part in peace". At the master's invitation Hoffmann came to Bayreuth for the festival and was little satisfied with what he saw. His name, however, was duly inscribed on the big commemorative tablet presented to Wagner by the builders of the Festspielhaus.

And what did Wagner think of the Brückner-Hoffmann sets? To a large degree he was discontented. When he bitterly remarked after the festival "My ideal was not attained" he undoubtedly had the scenic as well as numerous other factors in mind. That he was not 100 per cent displeased he intimated when he later wrote Heckel, of Mannheim:

*"O Freund Heckel  
Es war doch gut!"*

Not until 1886 did the Festspielhaus install electrical illumination,

so that with the best will in the world the scene painters of the first Ring and the first Parsifal were confronted with problems by their very nature insolvable. Yet considering these handicaps and even the recalcitrance of a cloud curtain during the first transformation in the Rheingold (which drove the composer in a rage out of the theatre) we should not overlook some of the statements he made to Ludwig in a letter written on April 6, 1875, or well over a year before the Ring was produced: "... As most successfully designed, according to my notions, let me call my exalted patron's attention to the settings for the first scene in the third act of Siegfried, the rocky and wooded heights, Mime's cave and the first scene of the last act of Götterdämmerung. The picture of Walhalla I find full of invention, even though a number of things have to be altered here. With the help of Brandt I think that a natural rainbow can be transformed, through Froh's magic, into a real bridge for the gods. ... One of the most troublesome features—the Gibichungs' hall in Götterdämmerung, has after many changes turned out so well that it could serve as a model for the great court of some ancient Germanic tribal ruler. Finally, as regards these sketches, let me assure my king that I feel they will gain his approval even more fully when they have undergone necessary modification. ..."

All the same, a missive from Ludwig to Wagner, dated April 21, 1881, proves that the king was not a little dismayed by some of the stage pictures he had seen at the Festspielhaus five years earlier. Speaking of the satisfaction he felt over Wagner's intention of placing Brandt in charge of the impending Parsifal Ludwig hopefully writes: "I certainly cannot believe that the Brückner brothers will again be suffered to pursue their particular flights of fancy. With shudders I recall, among other things, Siegfried's forest! Hoffmann's sketches were masterworks. Yet at Bayreuth it was only the Rheingold scenery that I found picturesquely conceived and well executed rather than botched. ..."



The Rhinedaughters of the First Festival. Left to right, Minna Lammert as Flosshilde, Lilli Lehmann as Woglinde, Marie Lehmann as Wellgunde. Note the pearl necklaces and the elaborate bejewelled headdresses of the maidens, as well as their firmly corseted figures.

It is an old story that the first Siegfried dragon was a failure for the reason that the English firm which manufactured the beast delivered it only piecemeal and then, at the 11th hour, shipped an essential part of it to Beirut, Syria, instead of to Bavaria. Commenting on this and other mischances Wagner noted in his retrospective essay, The Festivals of 1876: "... Beyond these and similar troubles no one had more cause than ourselves to deplore the unfinished state of some of our scenery. The linden tree, whose leaves now shame us with their life-like waving at those theatres which have lately taken the trouble to mount Siegfried, had to be hastily patched up on the spot for our second act—and for the same reason: eternal procrastination. While the closing scene of Götterdämmerung had to go without proper handling of the back part of its settings at every representation. ..."

WHEN the Ring was revived for the first time in Bayreuth twenty years after its premiere, Lilli Lehmann, who had been Woglinde and Helmwige under Wagner, participated as Brünnhilde. In her autobiography, Lilli, criticizing some of the new details of scenery and stage business, sheds some light on certain features of the original. Not only were there changes in Rheingold in 1896 but also in Walküre, declares the great singer. "... The second act, in decorations and positions, departed entirely from 1876. During that year the fight of the men took place on the broad road that led across the entire stage, above the rocks, while in 1896 it was enacted on the left side. Now the rocks were divided by a road in the center. Brünnhilde stood on the right hand rock this time in the first scene and went off to the right whereas, in 1876, she had stood on the left hand and, after the first scene, went off by the right, above, over the broad road. ... In 1896 the ground was covered with humps and the singer had not a foot's width of secure standing ground—a highly uncomfortable novelty. And just as contrary to 1876 as this uneven ground was the unbroken level ground in the third act, that did not present the smallest elevation for the grouping of many persons. Formerly, several small jutting rocks in front of Brünnhilde's resting place that did not incommode her at all, enabled us Valkyries on appearing to rush onward or to take up elevated positions, which brought variety into the grouping. There was no longer question of that in 1896, where the Valkyries often stood in a row like soldiers, or disappeared with convulsive movements. ... In 1876 the Valkyries wore long flowing robes; in 1896, on the contrary, they were dressed in very short ones."

PICTURES of the settings used in 1876 are extremely difficult to find in New York. A protracted search in the various branches of the New York Public Library, the Brander Matthews Theatrical Collection and the Columbia University Music Library yielded as good as nothing. About 20 years ago I saw an exhibition of pictures and



Lilli and Marie Lehmann, as two of the original Valkyr maidens. Observe the heavy shield, metal breast plates and trailing skirts.

scenic models of first performances of Tristan, Meistersinger and the Ring at the Munich Residenz and I vividly recall many of their features—notably the large amount of vegetation in those early decorations as compared with the later and more sophisticated or stylized ones. I do not remember whether photographs or pictorial catalogues were available at this display but in any case I neglected to secure any. So that an attempt to illustrate in any kind of detail an article concerned with the Hoffmann-Brückner settings promised to become hopeless. There were, to be sure, several reproductions of "Bayreuth settings" in an edition of the Klindworth piano reductions of Siegfried, but whether these represented the 1876 settings or later ones was not indicated.

Quite unexpectedly a collection of "Bayreuther Bühnenbilder", lavishly colored, turned up in the main branch of the Public Library. This collection, under the title of Richard Wagners Werke im Bild, is the work of Max Brückner and is specifically described as the "first and sole authorized color reproduction of the original settings painted by Hofrath Prof. Max Brückner, in Coburg, for the Bayreuth Festspielhaus". It was published by Dr. G. Henning's Art Establishment (Hofkunstanstalt) in Greiz and dedicated to the Hereditary Prince of Reuss, Heinrich XXVII. Each picture bears the signature "Brückner".

It is no doubt conceivable that these pictures soften in some slight degree the cruder effects of the scenic framework proper. Yet it cannot be denied that in their essential aspects they exhibit that quality of poetic realism at which Wagner aimed. Although it has been impossible to reproduce by photostatic methods the color effects achieved in this collection, these settings appear to have a grandeur and a rude strength which one has never yet found in those devised in a different spirit or with departures from the composer's explicit directions.

The photographs accompanying this article will make an interesting study in comparison with the new Ring sets by Lee Simonson which will be seen beginning with the Rheingold performance in January. These new sets will be discussed in a subsequent article by Mr. Peyner.





#### CELEBRITIES AT CELEBRATION

From the left: Goddard Lieberson, Jennie Tourel, Fritz Reiner, Vera Zorina, Melford Runyon, Polyna Stoska and David Ewen, at a party celebrating publication of the Columbia Book of Musical Masterworks



#### HORTICULTURE AT HOT SPRINGS

Marjorie Lawrence, Wagnerian soprano, at her 500-acre home near Hot Springs, Arkansas. She is surrounded by a fine stand of Scotch broom



Pan American

#### OFF TO LONDON TOWN

Kirsten Flagstad at LaGuardia Airport, boarding a plane for London and a benefit appearance with the Royal Philharmonic for the British War Nurses Fund



#### SOPRANO IN HIGH CIRCLES

Maria Sa Earp, Brazilian lyric soprano, between two Presidents, Harry S. Truman of the U. S. and Eurico Dutra of Brazil. She sang at a concert and reception in honor of Mr. Truman



#### TRAVERS PLAYS WITH DUTCH TRIO

While in Holland, Patricia Travers, violinist, added three little Dutch girls to her following among the younger set



Albert A. Freeman

#### A LOAF OF BREAD, AND THOU

Frances Magnes, violinist, invites her husband, Ben, to a simple repast at their little country cabin



#### FACULTY FOURSOME

Four members of Carnegie Institute's music faculty in serious conference. From the left, Maria Malpi, soprano; Webster Aitken, pianist; Nikolai Lopatnikoff, composer; and Dr. Frederick Dorian, author and critic



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